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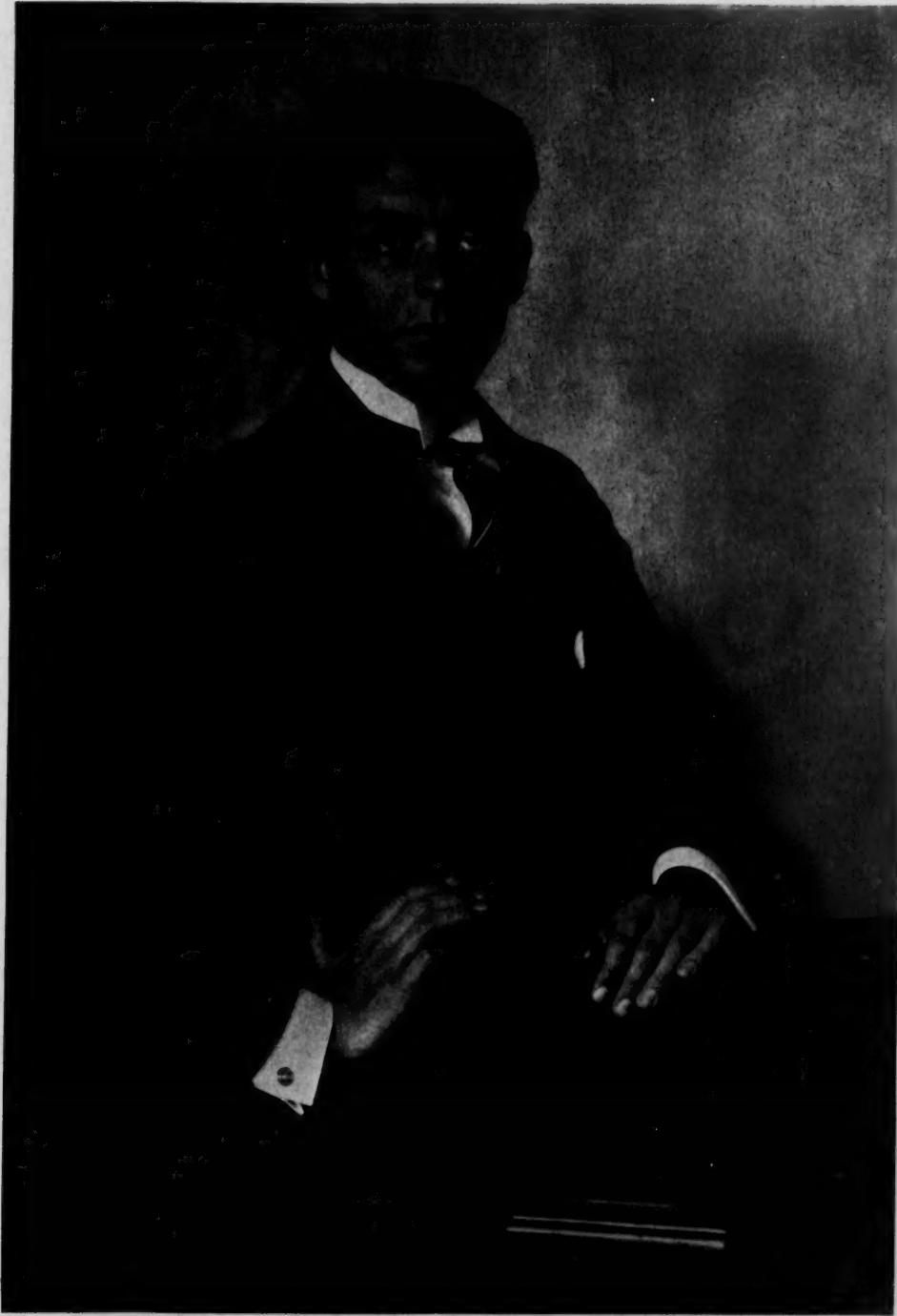
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RAVINIA OPERA SEASON OPENS WITH A FINE PERFORMANCE OF TRAVIATA

Schipa, Danise and Pareto the Stars at Initial Performance, with Record Audience in Attendance—Lohengrin Follows, with Florence Easton and Morgan Kingston and Marion Telva as the Shining Lights—Lauri-Volpi Makes Debut in Bohème—Lucia, Carmen and Butterfly Also Excellently Given

Chicago, June 20.—The Ravinia season is off to a good start with the performance of *Traviata* on Saturday evening, June 23. For the past twelve years Ravinia has held a unique place among the summer operatic ventures, as it topped any other company on this side of the ocean, and today probably surpasses any other summer opera company of the world. Eckstein, the president of the company, lives for Ravinia and Ravinia lives through him. To this astute and energetic man is due Ravinia's success as an operatic mecca. On Saturday, June 23, the roads leading to Ravinia were crowded with automobiles, and one might have thought that he was driving towards the races at Longchamps for the Grand Prix or to Epsom for the Derby; then the electric and steam trains were jammed so that when President Eckstein made the official announcement that a record attendance was on hand, no one was surprised. The weather conditions for the opening night were most favorable, the heat driving many out of town who sought relief at Ravinia, where, besides hearing a very fine performance, they found the temperature more bearable. Every year this reporter has taken opportunity to sing the praises of Ravinia and, after journeying there daily for a week, one is again tempted to rhapsodize over its innumerable merits. Ravinia is all that has been said about it and more, and this is the reason Chicagoans travel every night the twenty-odd miles from the downtown district to the lovely retreat. The first time you go to Ravinia you are enchanted with its surroundings, and the oftener you go the more delighted you become, as Ravinia surely grows on one. When in doubt as to where to spend a summer evening, go to Ravinia.

TRAVIATA.

For the Ravinia debut of Tito Schipa, President Eckstein billed *Traviata*, inasmuch as the role of Alfredo, in which the young Italian tenor has often been heard at the Auditorium in Chicago, is one of his best. Schipa, in glorious form, duplicated the triumphs won last winter as Germont, Jr., and from his first appearance until the close of the last act the audience showed him vehemently the pleasure it derived from his singing. Graziella Pareto, much feted last year, returned a much improved singer. The voice, always of lovely quality, has taken on volume in all registers; thus, her *Violetta* of today is incontestably superior to the already effective one that she presented the habitués of Ravinia last season. Thus, the big success the popular soprano scored on the opening night was in every way justified. Pareto's *Violetta* is a poem. She looked beautiful, was dressed elegantly, and if her voice was ointment to the ear, her appearance was regal to the eye. She divided equally the first honors of the evening with Schipa. Giuseppe Danise, a favorite at Ravinia, as he is wherever he appears, was the Germont, Sr., which he made the same debonair countryman as he presented last season. His conception of the role being on par with that of Schipa, father and son seemed to have been cut from the same pattern. In glorious vocal form, Danise distinguished himself and made a palpable hit in the aria, *Provenza*. The applause of the multitude stopping the show for quite a while proved anew Danise's popularity at Ravinia. As a matter of record, the balance of the cast is here mentioned: Philine Falco was Flora, Giordano Paltrinieri was Gastrone, Louis D'Angelo the Baron, Paolo Ananian the Doctor, Max Toft the Marquise, Louis Derman the Giuseppe and Anna Correnti the Annina. Gennaro Papi conducted and the stage director was Armando Aginini.

LOHENGRIN, JUNE 24.

Last summer, while journeying in Paris, this reporter took opportunity to write in the *MUSICAL COURIER* that in Paris it was a vogue among singers at the *Opéra* and *Opéra Comique* to sing off pitch. It was found later that complaints were made by high officials against the writer to have uttered and written such remarks. That habit of singing off pitch, it was found out at Ravinia on Sunday night, must have crossed the ocean, as several of the principals committed the same sin for which their French colleagues were last summer so severely criticized. At other performances at Ravinia, likewise at the Auditorium, singing off pitch has often been detected, even though not mentioned, but as the sin is becoming more and more general, singers are advised to overcome that terrible defect that mars the best performance, as nothing is so irritating to an accurate ear as sharpness or flatness emanating from any instrument, it is human or made.

Florence Easton, an excellent musician, always sings true to pitch, and this was one of the reasons she scored so heavily on the occasion of her return to the scene of former

triumphs. Really, Ravinia has missed Easton, as for several seasons she stayed away and her absence was lamented by many others besides this reviewer. Since then she has grown in her art; her voice is larger, of wider compass,

why she presents her *Elsa* more dramatically than poetically. Her *Elsa* is a temperamental creature—one who can well take care of herself in time of trouble, who is not intimidated by a *Telramund* and who may swear to love, honor and obey, but who will forget at the first opportunity the promise to obey blindly her husband or anyone else, even if her promise be made to *Lohengrin* himself. Vocally, her singing followed her dramatic action. It was beautiful, intensely dramatic singing, and one of the real treats of the evening was to hear the prayer as sung by Miss Easton. She was much feted by a justly delighted audience. Morgan Kingston, in the title role, found many opportunities to win the favor of the public. He came into his own and sang with great fervor, tonal beauty, excellent phrasing, and he added by his presentation in making the performance meritorious. Mark Oster had some very good and some very poor moments. A rouined singer, he knows what is demanded of him, and if he faltered here and there, probably as in the case of others, it was due to the excessive heat that nearly suffocated those who had nothing else to do but listen to the opera, and which must have hampered most of the singers in some respects. Oster, who sang last winter with the Chicago Civic Opera Company, is a happy addition to the list of principals at Ravinia.

The second act of *Lohengrin* having been cut out entirely, the part of *Ortrud* becomes secondary; thus, the merits of Marion Telva, who made her debut here in that role, could not be ascertained. Her few utterances in the first act were not sufficient to base an opinion, though that opinion would be wholly in the favor of the newcomer, as she did very well.

(Continued on page 23)

A New Musical Foundation

Walter Scott, senior vice-president of the firm of Butler Brothers of New York, has decided to donate an important sum of money, to be called the Walter Scott Foundation and to be used in the course of the next three years for the benefit of selected young American pianists desirous of studying high musical courses in Paris.

Mr. Scott, after consulting Alfred Cortot, the French pianist, and Berthe Bert, teacher of piano at the Mannes School of Music (also assistant of Mr. Cortot in New York and musical secretary of the French Bureau of Information in the United States, whose director is Gaston Liebert, former French Consul General in New York), discussed with them the best means of applying his scholarship fund and asked Mr. Liebert to act as an advisor and a trustee of the fund.

Farrar Receives Interlocutory Decree

On the recommendation of Thomas H. Mahoney, referee, Justice Tierney signed an interlocutory decree in the case of Geraldine Farrar Tellegen against Lou Tellegen. The decree permits Miss Farrar to resume her maiden name and remarry after the final decree is granted, six months from now. Tellegen is forbidden to remarry except by express permission of the court.

Carl Venth Operated Upon

Carl Venth, composer of the prize winning composition, *Pan* in America, recently presented at the biennial convention of the National Federation of Music Clubs in Asheville, N. C., was stricken with appendicitis while motoring from Asheville to New York. He was operated upon at St. Leo's Hospital, Greensboro, N. C., on June 21. The operation was successful and Mr. Venth is rapidly improving. A complete recovery is looked forward to shortly.

NATIONAL CONCERT MANAGERS' ASSOCIATION MEETING

By RENE DEVRIES

Chicago, June 30.—The annual meeting of the National Concert Managers' Association was held at the Edgewater Beach Hotel, June 28, 29 and 30. Although the convention may be called a success due to the important matters discussed, the attendance fell short, as only twelve members were present, representing, however, a buying power of over a million and a half. Those on hand were May Beegle of Pittsburgh (Pa.), Mrs. Frances H. Hill of St. Joseph (Mo.), Mrs. Kate Wilson Greene of Washington (D. C.), Mrs. Edna W. Saunders of Houston (Tex.), Rachel Busey Kinsolving of Chicago, Mrs. L. C. Naff of Nashville (Tenn.), Marion Andrews of Milwaukee, Anna Groff-Bryant of Galesburg (Ill.), L. E. Behymer of Los Angeles, Robert Slack of Denver, Margaret Rice of Milwaukee, and Elizabeth Cueny of St. Louis. It was agreed that the president or vice-president may be elected for a second year.

One of the important motions made during the convention was the one of Rachel Busey Kinsolving and carried, that the members go on record as being in favor of discouraging the broadcasting of concerts. Another important resolution adopted upon motion of Mr. Behymer was to recommend to Mrs. Lyons, president of the National Federation of Music Clubs, that the clubs in concert work be asked to appoint a business manager to care for their

concert activities and make this business manager an associate or active member of the National Concert Managers' Association to insure the uniformity of contract prices and other conditions of concert management.

A very interesting speech was the one made before the session by Mrs. Saunders. Among her salient remarks were the following: "The concert managers of the United States need education about as badly as any people I have ever known. If you want to be convinced of that you should go around the country, visit their offices and see how they conduct their business, see what they know about modern business methods, what they know about values and how they approach the public. About a year ago I made a tour through Texas. I did so feeling that there was much for me to learn. The first city to which I went was to have a concert the following night. I looked in the paper for an announcement, but saw nothing whatever as far as publicity was concerned with the exception of a little one inch ad. There was no story, nothing to indicate that a celebrated musician was to be there the following night. I thought something had gone wrong, so decided to go to the office and see the local manager. I went to the office I was told she occupied. I found she had moved. Finally I found

(Continued on page 31)



HELEN TESCHNER TAS.

the well known American violinist, who has been achieving new honors in her European appearances of late. One of her greatest successes was as soloist with the Amsterdam Concertgebouw Orchestra on June 7, when she gave a "superb" rendition of the Mozart A major concerto. She will return to America in the fall for several concert tours.

MUNICIPAL OPERA

By Romualdo Sapiro

[In the accompanying article, Mr. Sapiro, a maestro with years of experience in opera, makes an interesting and reasonable plea for partial municipal support of opera in American cities, setting forth the case in a convincing manner. Doubtless opera will eventually come to us along the lines suggested by him—and be a success; but general experience has been that music and municipal (or other) politics do not mix any too well. The results may be studied, for instance, in Paris, where in the opera houses controlled by the National Government (Opera and Opera Comique) and the municipality (Gaieté Lyrique) the standard of performance is extraordinarily low, owing principally to the fact that artists too often owe their positions to political friends and pull, rather than to native ability.—The Editor.]

EVERY now and then an idea is compounded in a phrase which becomes a slogan, and finds its way to the lips of thousands of people who repeat it without knowing exactly what it means.

Having heard lately much talk about municipal or civic opera, and wishing to ascertain what is meant by it, I indulged in a little campaign of my own in search of information. I approached musical folks and laymen. They all seemed enthusiastic about the idea of municipal opera, but when asked for definite information in regard to such a plan, they could give none. Nor could they offer any suggestion as to how it could be worked out. Some among them—those who always aim at high and noble things—talked about "educational food" for the masses. Others referred to public schools, libraries, museums, free music in the parks, and the like.

The relation between these institutions and civic opera was not made clear, but I learned something. I learned that the educational idea was at the bottom of the movement. It is an excellent one, no doubt, but unfortunately a weak one in this case. The educational side of opera, considerable as it may be, cannot in any way be compared to that of schools and museums. It is not strong enough to carry alone to success the issue of subsidized opera. To that end much stronger arguments are needed.

In Italy, France and Germany, where opera is beloved by all classes, from the lowest to the highest, we find theaters of opera, also of drama, subsidized by government or municipality. Those countries are, so to say, opera makers. They have a large repertoire to draw from, and traditions to uphold. Art occupies there a very important place in the life of the people. But there are also other nations, less productive, that support opera with public money, not only for the love of music but for the luster and the material benefits which opera reflects and brings. If we wish to benefit by the example of those countries, it is necessary to study the conditions under which the system prevails there, and see if they stand good here as well. I believe they do, and that they are to be found outside the educational motive. Let us examine those conditions.

Financial support to opera in the form of subsidies is given in Europe to uphold and advance art, to encourage composers, to stimulate trade and commerce, and last, but not least, to create and maintain a field for talented artists of all grades, who make music their profession. Thousands and thousands of people live by the income derived from opera. Singers, players, conductors, composers, painters, dancers, and all those engaged in a hundred or more callings, are associated with such a vast organization which requires the concourse of nearly every art, profession and trade. Opera represents an inexhaustible source of prosperity which spreads over a large percentage of the population. The use of public money is therefore amply justified in this case, especially so when it is considered that opera is a very expensive undertaking, and not always profitable for the impresario. Looking at the development of this country it is no exaggeration to say that the study of music has more than trebled during the last twenty years. Music as a profession has become very extended among men as well as women. Such was not the case before, when the foreign element predominated.

NO PLACES FOR SINGERS.

All these people who make music their profession do so mostly because of their strong inclination toward it, and would probably be failures in other callings. They serve the community better by giving the community their best. The number of professional musicians increases all the time, and while the demand for orchestral players has increased in fair proportion to the supply, the same cannot be said in regard to the singers. The old time channels of concert, church and oratorio are no more sufficient to furnish employment to the number of excellent native singers who struggle in vain under present conditions. New outlets are necessary. Opera would be the best one, but opera, like many other public necessities is expensive to give, and it is only when put on the basis of an institution of public utility that its existence can be stabilized. So far, opera in this country has been in the hands of private individuals or closed corporations. As a business proposition it is hardly attractive. The reason is obvious. Either it must be run economically for profit or generously at a loss. A few managers have succeeded in keeping a middle way and making it pay, but they are very few. They could be counted on the fingers of one hand leaving still room for more.

PARTIAL MUNICIPAL SUPPORT.

A civic opera company managed by the city is not a practical thing, but municipal partial support and supervision would solve the problem. The city should not bear the financial responsibility of the enterprise, but only grant a subsidy under certain specified conditions. The amount of the subsidy would be determined by local circumstance and possibilities, and once the sum was voted, a special committee would invite managers to compete. The best prospectus, with the most substantial guarantees, would be selected.

This is the way the plan is worked elsewhere. The municipality retains partial control of the run of the season and sees that the covenants of the contract are duly fulfilled. There is no reason why the plan should not work well here. Of course, difficulties and mishaps would have to be expected at the beginning, but managers would soon adapt themselves to this form of business, which is in more than one way different from that of drama, musical comedy and

other theatrical attractions. It would not take long to develop fully an American operatic manager with knowledge and experience equal or superior to the foreign one, in this particular branch.

Every large city and medium size town could easily afford an expenditure which gives in return so much pleasure and does so much good. Even if the plan were adopted by only fifty cities in the different States of the Union, the benefit to thousands—nay, to millions—of people would be so enormous as to exceed the fancies of the imagination.

A SECOND OPERA FOR NEW YORK.

We have in New York a model opera house: the Metropolitan. Its past record and present standard are as high as any in the world, considering the length of its existence, but its capacity becomes every year more and more inadequate for the ever increasing size of the population. New York needs another opera house to accommodate the overflow of the Metropolitan. Another opera house of less magnitude, perhaps, and with prices more within the reach of the million—not cheap prices, but medium prices consistent with a high standard of performance, and not subject to inflation caused by speculation and scarcity. Such an opera house would in no way compete with the Metropolitan, but rather work with it hand in hand. A municipal subsidy and control would insure the public and the personnel against the uncertainty of private enterprises, and lend the organization dignity. The ideal plan would be realized by having the city own

its opera house. The free use of this city property during the season of opera would be considered as part of the subsidy given to the manager. In the other months of the year, the theater could be rented for different attractions and probably made to pay for itself. This is done in many places in Europe.

And now, again, for the educational side of the question. Opera is in a certain degree educational, but, as I said at the outset, not sufficiently so to justify by that fact alone the use of public money for its maintenance. The reasons for such a course are much stronger, and I have tried in the foregoing to make them clear. Esthetically speaking, opera is, no doubt, a healthful form of art, representing as it does the most attractive complex of different arts. When properly presented, it is a delight to the ear and to the eye, and its degree of popularity with the masses marks the level of their taste and refinement.

From every point, opera should be viewed as a public necessity of no mean importance. Thus considered, it fully justifies every claim for municipal support, moral and material!

Turandot, New Puccini Opera, Nearly Ready

London, June 18.—The new Puccini opera, *Turandot*, is shortly to be published, and, it is hoped, will be performed at the Scala in Rome next season. It is in three acts, the first of which is already in the hands of the publishers, while the second is also finished. Several new Oriental instruments have been introduced for use in the orchestra, one of which is a special kind of xylophone, while an Oriental gong, wooden tambours and a kind of trombone will also be used.

G. C.

MEDITATING AMONG THE TOMBS

By Clarence Lucas

Tombstones are seldom cheering to look at, and from a business point of view are not profitably progressive. I was therefore at a loss to know which tombstone to select for the limelight of publicity as I turned over a pile of negatives made at various times in one of London's oldest

wrote so many of the famous hymns which the millions of Methodists sing. Nor is this all.

When Susanna Wesley died, July 23, 1742, no one could foresee that two grandsons and a great-grandson of hers were to be classed among the most eminent musicians of England.

Charles Wesley (1757-1834), son of the hymn writer, was a brilliant performer on the harpsichord and organist at four London churches. He also composed a few works which are now forgotten.

His younger brother, Samuel Wesley (1766-1837), was hailed as a prodigy when only eight years old. He became a classical scholar and successfully cultivated literature. His biographer says that "Wesley was indisputably the greatest English organist of his day, and both in his extemporaneous playing and in his performance of the fugues of Bach and Handel he was unrivaled." A month before he died he went to a London church to hear Mendelssohn play the organ. But Mendelssohn paid the old musician reverence and sat in the church to hear Wesley play. He left a great number of compositions behind him. His grandmother, Susanna Wesley, was the daughter of a Protestant clergyman, the wife of a Protestant clergyman, the mother of two Protestant clergymen. She might consequently have been disturbed to learn that her grandson, Samuel, became a Roman Catholic, and afterwards formed an irregular alliance.



Photographed for the Musical Courier by Clarence Lucas.
SUSANNA WESLEY'S GRAVE (CENTER)

burying places—Bunhill Fields Cemetery. No doubt the monument on the grave of Daniel De Foe would interest many readers of *Robinson Crusoe*. But as I could find no musical handle by which to haul De Foe into these columns I had to leave him out. William Blake, the mystic poet and symbolical painter, was laid to rest in this cemetery in the year of Beethoven's death, 1827. His grave is still unmarked, however, and hence not photographable. Lieut.-Gen. Charles Fleetwood, the ablest soldier Cromwell had, has lain undisturbed here since 1692, faring better than Cromwell himself, who was dug up and thrown out of Westminster Abbey on the restoration of the monarchy. Fleetwood and the rest of the fighting crew are always enemies of music and the other arts. I must pass him by.

Nearer De Foe than Fleetwood rests Dr. Isaac Watts, who wrote the hymns good church goers know so well, and also the verses for children beginning: "How doth the little busy bee" and "Let dogs delight to bark and bite." If I am not mistaken, Dr. Watts also was inspired to write: "Little drops of water."

John Bunyan, author of the *Pilgrim's Progress*, was buried in Bunhill Fields in 1688. I thought that a photograph of the Bunyan tomb might bring joy to the heart of my old friend of some thirty-odd years' standing, Edgar Stillman Kelley, who composed the music for the *Pilgrim's Progress*.

Gallantry, however, prompts me to give the place of honor to a lady. Her grave is not as conspicuous as her achievements are. The same may be said of Mozart, though he was prolific in another way. The lady's way was to bring some nineteen children into the world. If she had not been cut down at the comparatively early old English age of seventy-three she might have brought the total up to an even twenty, though perhaps I had better not become entangled in these biological mazes. Her name was Susanna Wesley. One of her boys was John Wesley, the founder of the Methodist Church, which today has millions of adherents. Another son of hers was the Charles Wesley, who



Photographed for the Musical Courier by Clarence Lucas.
TOMB OF JOHN BUNYAN,
who lies near Susanna Wesley, William Blake, etc.

ance with a lady, who became the mother of his natural son, Samuel Sebastian Wesley (1810-1876).

Sir Herbert Oakley says of S. S. Wesley that "As a composer for the Church of England, Dr. Wesley may fairly be placed in the highest rank. As an organist Wesley was for a considerable period acknowledged the first in this country."

The tallest slab, with the tree behind it, marks the humble resting place of Susanna Wesley. And the spot on which my camera stood has known the presence of her sons and grandsons, and thousands of famous and unknown visitors since 1742. I never see her grave without recalling old Shirley's lines:

Only the actions of the just
Smell sweet and blossom in the dust.

AMERICAN ACADEMY EXHIBITION IN ROME A REAL SUCCESS

Music Department Especially Deserves Praise—Teatro Adriano Begins Lyric Season—Hall Named for Gigli

Rome, June 1.—The visit to Rome of the royal couple, King George and Queen Mary of Great Britain, was the occasion of a concert in their honor held in the Augusteo which was enthusiastically conducted by Alceo Toni. The program included only works of Italian composers of a past generation, with the exception of Respighi, who was represented by his poem, *Fountains of Rome*. The other numbers were by Vivaldi, Rossini, and Locatelli, whose cello sonata was exquisitely played by Amleto Fabbri. Since Maestro Toni is a great collector of old Italian music as well as an enthusiastic propagandist, the all-Italian program can easily be understood. He conducted with glowing temperament and delightful nuance and was always master of his men who followed his every intention and gesture. The King and Queen patronized the concert and remained for about half of the program, during which time their presence aroused great enthusiasm. This concert with its all-Italian program was the last of the season as far as the Augusteo is concerned, it now being devoted to the realm of sport, namely boxing and wrestling matches.

THE AMERICAN ACADEMY EXHIBITION.

The American Academy Exhibition turned out to be a real success. Several students exhibited excellent specimens of sculpture and painting but the best display was made by the music department. The compositions by the young Americans were as rich in harmony and color as the beautiful surroundings so artistically arranged by the indefatigable Felix Lamond, director of the music department. The first number was a one-act play with text by Edna St. Vincent Millay. Randall Thompson has set music to her text, which is moody, buoyant, pastoral, languid and devilish by turns, following the character of the various personages such as Pierrot, Columbine, Cothurnus, the tragic spirit, etc. This newest work of Thompson's certainly promises much for the future and the cordial reception it received must have been gratifying. Leo Sowerby's Ballade, King Estmere, for two pianos and orchestra, was next on the program. It made an even better impression this time than when first heard under Albert Coates in the Augusteo, due perhaps to the smaller size of the hall.

The solitary symphony of the program was that of Howard Hanson's, which followed. This work is in E minor, op. 21, and is in three movements: andante solenne—allegro con forza, andante semplice—con tenerezza, and allegro con fuoco. It is cyclical in form, constructed in free classical style and the entire work is practically based on the material contained in the first movement. The mood is of the sombre North, the rhythm full of abrupt changes,

and the orchestration rich in color expressive of the austerity and grandeur of the North. In striking contrast is the second movement, which is a picture of calm repose, sadness and tender expressiveness. Mr. Hanson has dedicated this movement to his mother. The final movement is rugged and fiery. In it the composer utilizes Swedish folksongs. Being of Swedish descent, he thus pays tribute to the land of his forefathers and at the same time reveals his love for their folksongs. There is no doubt about this work being a splendid attestation of talent and the applause which greeted each movement proved how much the public appreciated both the composition itself and Mr. Hanson's conducting of it.

TEATRO ADRIANO BEGINS LYRIC SEASON.

The Teatro Adriano, a member of the famous Enti Autonomi, discussed in the April 19 number of the MUSICAL COURIER, opened its doors with a performance of *Lo亨grin*. Almost simultaneously, the Teatro Nazionale was opened for its summer season with a performance of *La Gioconda*. There have been no novelties or newly studied versions of old works at either of these theaters so far, they both seeming content to rely on the old favorites like Andrea Chenier, *Traviata*, *Norma*, *Aida*, and the inevitable twins *Cavalleria* and *Pagliacci*. All of these works given in the Adriano were excellently cast with the exception of *Norma*, impersonated by the enormous Estér Toninello. The costumes and mise-en-scene were splendid and both were superior to what is usually offered at the Costanzi. Maestro Angelo Ferrari, formerly of the Chicago Opera Company, conducted the performances with his usual skill. The operas at the Teatro Nazionale were not equal to the high standard of those at the Adriano.

The exhumation at the Teatro dei Piccoli of *La Cambiata di Matrimonio*, a musical farce written by Rossini in 1810, was a happy idea. The text is full of life and the music always equal to it. The work is practically a pocket edition of the *Barber*, exhilarating, lively music permeating the entire score. The human-like attitudes of the wooden actors were marvelous; the costumes and scenery admirable. The great success achieved by the play has made many repetitions necessary.

HALL NAMED FOR GIGLI.

A new concert hall named after the tenor Gigli has just been inaugurated by a charity concert. John Valentine, a young American tenor who displayed a beautiful voice, was among the artists who took part in the program.

DOLLY PATTISON.

the gaps in the aristocratic social gathering that assembled to listen to a remarkably well sung *Aida* performance, which could not have been improved upon in any other opera house in the world for its vocal brilliance and artistic perfection.

K. H. STOTTNER.

FOREIGN NEWS IN BRIEF

THREE MUSIC FESTIVALS POSTPONED IN OCCUPIED TERRITORY.

Cologne, June 6.—Festivals of modern music planned for this summer in Düsseldorf, Trier and Dortmund have been indefinitely postponed owing to French occupation.

DR. U.

HENRY G. WEBER STARTS OPERATIC CAREER.

Vienna, June 13.—Henry G. Weber, from Chicago, graduate from the conductor's class of the Vienna State Conservatory, has accepted an offer to become conductor of the Municipal Opera at Bremen, Germany, starting next fall.

P. B.

DORTMUND TO HAVE FESTIVAL OF ORGAN MUSIC.

Dortmund, June 7.—The world's first festival of strictly organ music will be held in Dortmund in September, 1923. The programs will be devoted to modern music and prominent soloists will be engaged. The organ in the Reinoldi church, one of the largest in West Germany, will be used for the concerts, for which Musical Director Holtzsneider, a friend of the late Max Reger, is sponsor.

DR. U.

MOSART AND EMPEROR NERO—LATEST COMIC OPERA HEROES.

Vienna, June 3.—Mozart is the title of a comic opera produced at the Volksoper last night in which the Salzburg master is the central figure. Hans Duhan, the Staatsoper's excellent Mozart singer, is the author of the music and also the interpreter of the title role. The work is in three acts, and the last scene shows Mozart's death during a rehearsal of his *Requiem*.

Nero, the Roman emperor, is the central figure in an operetta entitled *Die Bacchusnacht*, successfully produced at the Theater an der Wien, and Alfred Piccaver, the American tenor from the Staatsoper, is said to have been engaged for a series of guest performances in that part. Countess Mariza, the new piece by Kalman, will be the next novelty at that theater, to be followed by Robert Stolz's new operetta entitled *Marietta*. Paganini, the new comic opera based on the life of the celebrated fiddler, by Lehár, will be the next novelty at the Johann Strauss Theater.

P. B.

AMERICAN MILLIONAIRE CELLIST MARRIES AT VIENNA.

Vienna, May 29.—The engagement of young "Billy" Warburg, son of the American banker, and who had been pursuing his musical study at Vienna with Friedrich Buxbaum, the famous cellist, to a poor Viennese girl, is the sensation of Vienna society in these hot summer days. The bridegroom's father is expected here shortly to attend the wedding.

P. B.

OTTO KLEMPERER FOR BERLIN OPERA?

Berlin, June 7.—The Berlin papers announce that Otto Klemperer of the Cologne Opera has accepted a call to Berlin as general musical director of the Staatsoper to succeed Leo Blech. Director von Schilling, when asked by the

(Continued on page 10)

MOCCHI INAUGURATES BUENOS AIRES SEASON WITH ALL STAR PERFORMANCE OF AIDA

It was only on a gray wintery morn, the seventeenth of May, when the new Italian liner, *Giulio Cesare*, slowly steamed into the North Basin of the Buenos Aires docks, that there were any signs of the approaching season which had already been billed to start on the twentieth. With the *Giulio Cesare* the bulk of the company arrived, including the ever active Walter Mocchi, impresario, who was one of the first to land and immediately imparted orders to his various lieutenants to set the huge and delicate machinery to work. Mocchi kept true again this year, as in previous years, to his reputation that he was always hard up for time and that he had only a few hours before him ere the curtain should rise upon the new season which was to surpass all previous efforts of Mocchi in its magnificence and variety.

Exactly eighty-four hours after the arrival of Mocchi and his company, the curtain rose on a newly staged and practically remodelled *Aida* performance. This innovation, remarkable as it was, was chiefly due to the artistic taste of Mario Sammarco, who has given up singing and has taken up stage setting. Judging from his debut as regisseur-general with Mocchi, it was certainly a surprisingly original step he has taken.

For an opening night of the season at the Colon it was certainly not a very festive atmosphere that filled the spacious theater, the pride of Buenos Aires, but this was chiefly due to Mocchi's choice in bringing forth an old war horse which every and any third rate opera company offers in Buenos Aires in perhaps not always a very brilliant form, but certainly in a very acceptable one. Ever since 1880 when this opera was performed for the first time in Buenos Aires, in the old Colon Theater, it has remained in the repertory of every visiting company.

Although the new setting to *Aida* was new and original there were quite a number of shortcomings. Too little attention was paid to the period of the opera and instead of living in the era of Pharaoh, one could not help feeling that one was simply witnessing an Italian grand opera. The stage movement was only partially good, for at times the masses seemed to get out of control and then several absurdities occurred on the stage which could have been avoided.

When Gino Marinuzzi appeared at the desk to open the season, he was met with warm and hearty applause. He has returned after two years' absence and again shown himself to be a master of his art. With the emotional finesse with which he produced every note, he communicated to the public a wave of sympathetic enthusiasm. The abundant and sustained applause at the end of each act gave evidence of the general appreciation and satisfaction of his great temperamental leadership.

MUZIO A MAGNIFICENT AIDA.

Claudia Muzio as *Aida* returned to us in better voice and more brilliant than ever. Her interpretation of the role is so perfect both vocally and histrionically that she has ascended to the highest summit of artistic perfection. She is today one of the greatest of Italian sopranos and cannot be surpassed in this role. The public greeted its favorite with frequent outbursts of applause during the acts and at the conclusion of each pandemonium reigned for a considerable length of time.

Aureliano Pertile as Rhadames returns again after three

years' absence and his voice seems to have gained in beauty considerably. The nasal tones of years gone by have been successfully overcome. His singing of *Celeste Aida* was very polished indeed and he managed to keep this high standard up during the whole evening, much to the enthusiastic approval of the audience. Carlo Galeffi as Amonasro returned after two years' absence in more brilliant vocal condition than before. His singing and interpretation of his part were excellent all the way through. Perini as Amneris renewed the good impression of previous years.

The ballet under the leadership of Sta. Oleneva did some very fine work indeed with their original dances and groupings and brilliant display of Oriental costumes, which were not in strict keeping with the period but stunned with their opulent brilliance. The orchestra under the masterful baton of Gino Marinuzzi did wonders and followed every movement of its chief faithfully and correctly.

The evening could not have been termed as brilliant socially, because there were too many red stall seats showing

NORWEGIAN MALE CHOIRS FROM THE UNITED STATES VISITS "THE OLD COUNTRY"

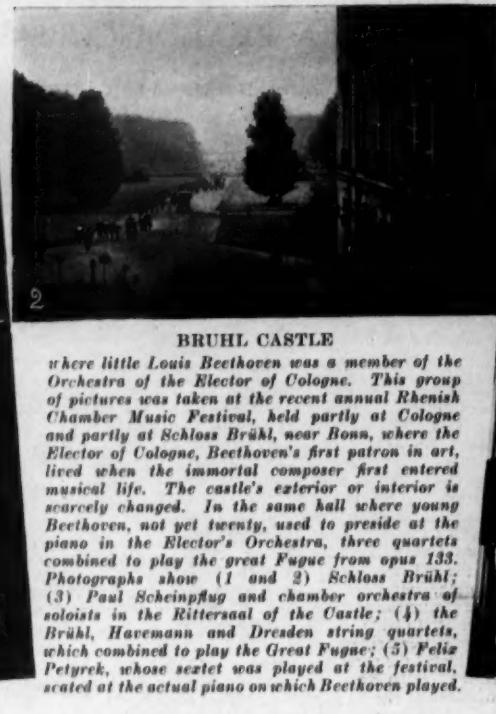


THE NORWEGIAN CHOIRS FROM MINNESOTA
(1) Carl G. O. Hansen and (2) T. N. Södahl, both conductors.

Christiansia, June 8.—A selected ensemble of forty-five singers from the Norwegian Glee Club of Minneapolis and the Normanna Male Choir constitute a fine choir which is now visiting Christiansia and other Norwegian cities giving concerts. The reception accorded the visitors upon their arrival in Christiansia harbor on June 5 was one of extraordinary enthusiasm. The quays were thronged with people, especially young ladies, dressed in white, who had assembled to bid welcome to their compatriots from the distant

West. Dr. Gade, president of the Union of Norsemen, the Norwegian Minister in Washington, Mr. Bryn, and representatives of our leading choirs formed the reception committee. The first concert given in this city took place in the open air and the audience numbered over twenty thousand people. The enthusiasm was indescribable. The two excellent conductors of the choir are Carl G. O. Hansen, editor of the widely known journal, *Minneapolis Tidende*, and J. N. Södahl, from Duluth.

R. M.



BRUHL CASTLE

Where little Louis Beethoven was a member of the Orchestra of the Elector of Cologne. This group of pictures was taken at the recent annual Rhenish Chamber Music Festival, held partly at Cologne and partly at Schloss Brühl, near Bonn, where the Elector of Cologne, Beethoven's first patron in art, lived when the immortal composer first entered musical life. The castle's exterior or interior is scarcely changed. In the same hall where young Beethoven, not yet twenty, used to preside at the piano in the Elector's Orchestra, three quartets combined to play the great Fugue from opus 133. Photographs show (1 and 2) Schloss Brühl; (3) Paul Scheinpflug and chamber orchestra of soloists in the Rittersaal of the Castle; (4) the Brühl, Havemann and Dresden string quartets, which combined to play the Great Fugue; (5) Felix Petyrek, whose sextet was played at the festival, seated at the actual piano on which Beethoven played.

THIRD RENISH CHAMBER MUSIC FESTIVAL HELD IN COLOGNE AND BRUHL CASTLE

Festival Has Support of the Labor Unions—Three Quartets Unite in Playing Beethoven's Great Fugue, Op. 133

Cologne, June 2.—The third annual Rhenish Chamber Music Festival has just been finished. Midst the romantic environment of the old Brühl Castle, where Beethoven's father was employed and where he himself made music in the service of the Clemens August, Prince Elector of Cologne, who later was Beethoven's patron, music that must have been familiar to the old walls and fixtures again resounded through the halls. Since the historical connection of this romantic spot and the inauguration of the Rhenish Festival has already been related in the MUSICAL COURIER (July 20, 1922) it would be needless to repeat the story here. A brief résumé of the programs, however, will undoubtedly be of interest.

The certainty of this festival being an annual affair has been assured through the co-operation of the Mozart Society of Cologne. Further assurance is attributable to the fact that the festival now also has the support of the labor unions, whose drama league consists of many thousands. Such financial support, therefore, made it possible to engage the best soloists and quartets available. Besides the Brühl Quartet, which was, so to speak, the host, the Dresden Quartet and the Havemann Quartet of Berlin were heard besides with soloists, all members of the Cologne

Orchestra. Among these was Herr Wehrle, known as the world's best Bach trumpeter. The conductors comprised Paul Scheinpflug, Dr. Peter Raabe, of Aachen, and Hermann Hans Wetzler of the Cologne Opera.

The festival began on May 28 in Cologne with a program, the first half of which was devoted to works of Johann Sebastian Bach and his two most famous sons, Wilhelm Friedmann and Philipp Emanuel. Music of another generation of which were Anton von Webern's five pieces for string quartet, to which a public that once laughed at Schönberg listened with serious attention. Heinrich Lemmerich, critic of a Cologne daily, was represented by a string sextet. The most important number of the second part of the program was the piano quintet of Ludwig Thuille, the melodiousness of which came as a relief to the audience, somewhat fatigued from the strain of following the Webern work.

HOW TO PERFORM BEETHOVEN'S GREAT FUGUE.

The third day brought Beethoven's quartet, op. 127, and the great fugue, op. 133. An ideal performance of this last work has always been a problem. Being real chamber music, it necessarily demands soloists as interpreters. But a quartet has been found too weak to do justice to its tremendous climaxes, and a string orchestra, under a conductor, not flexible enough. On this occasion, however, the problem seems to have been solved. The combining of three quartets was the key. Here the solo requirements were available and also the power and sonorosity equal to the demands of the work. The Brühl, Dresden and Havemann quartets constituted the ensemble which gave this contrapuntal monument of the mighty Ludwig an ideal performance. The Dresden Four also were responsible for the quartet, op. 127. The balance of the program consisted of an octet for wind instruments by Louis Spohr, composed in 1814, and Brahms' Serenade for chamber orchestra. Dr. Peter Raabe conducted this closing number of the program.

NEW MUSIC IN AN OLD PLACE.

The Brühl Castle, just outside of Bonn, was the scene of the last two days of the festival. One cannot but help wonder what Beethoven would say to such music as that of Jarnach, Petyrek, Reger, Bruckner and Pfitzner played yesterday in the very same hall where he first appeared at the age of fifteen before his father's employer, the old Prince Elector of Cologne. Here was atmosphere for those who like it. Atmosphere galore! Why, the pianist even used the very instrument which Beethoven played on. Since seeing is believing, I am sending along a photograph so that readers of the MUSICAL COURIER can see for themselves.

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Felix Petyrek, whose sextet for strings, clarinet and piano was performed, can be seen at Beethoven's instrument, on which he played the piano part of the sextet, which consists of a shepherd melody with variations in the form of a grotesque scherzo, a funeral march, etc. Petyrek and his associates, namely, the Havemann Quartet and Herr Gloger, clarinet virtuoso, achieved a great success. Philipp Jarnach's string quintet—the same which met with such success at the Donaueschingen Festival in 1921—was accorded a similar ovation on this occasion.

DINNER MUSIC.

Beethoven's sextet for wind instruments, so-called "dinner music," which followed, was interesting in view of the fact that it was written in his youth and is in the style of the prescribed "dinner music" ordered by the old elector to be played while he was eating his dinner.

DR. H. UNGER.

Fortune Gallo Sails on Leviathan

Fortune Gallo, impresario of the San Carlo Grand Opera Company, was among those who sailed on the reconditioned Shipping Board liner, Leviathan, on July 4.

Mr. Gallo is going to Europe for two reasons. First, he wishes to relax a little after the strenuous San Carlo season just recently concluded with a gala engagement in Havana; and second, which is more important, he will visit some of the principal cities of Europe, including Paris, London and Milan, for the purpose of hearing artists, with a view toward engaging a few of the best for the next San Carlo season. He will embark at Cherbourg on August 6 for his return trip, again on the Leviathan, and expects to be back in his New York office by August 12, when intensive preparations will be started for the next San Carlo season, which will open with a New York engagement of five weeks (one week more than last year) on Monday evening, September 17, at the Century Theater. After this follows the annual coast-to-coast tour, with extended engagements in Philadelphia, Boston and Rochester. The celebrated Pavley-Oukrainsky Russian Ballet will be an unusually fine feature of the next San Carlo season.

John Charles Thomas Finishes Picture

John Charles Thomas has finished working on the motion picture, *Under the Red Robe*, in which he plays the leading role of Gil de Beraut, and left on Friday, June 29, for a ten day motor trip through the Berkshires. He will return about the middle of July, and will then sail for Europe. Lionel Powell has arranged a recital for Mr. Thomas at Queen's Hall, London, for Sunday afternoon, September 30. Mr. Thomas will sail for this country on the S. S. Majestic on October 3.

Silver Jubilee Concert at City College

At the City College on June 18 a varied program of organ, cello, vocal, piano, violin and choral numbers was presented to an interested audience. Those participating were Prof. Baldwin, organist; Prof. William Ebam, cellist; Edith Baxter Harper, vocalist; Anna Fried, violinist; Ignatius Palazi, vocalist; Martha Mahlenbrock, pianist; Olivia Martin, vocalist, and a male chorus. Clara Hughes was the accompanist.

Frank Waller in Europe

Frank Waller, well known composer of songs and conductor, sailed for Europe, May 19, on the S.S. Orduna, and is spending the summer at Berchtesgaden, in the Bavarian Alps. Mr. Waller will conduct a number of orchestral concerts in Germany this season and is beginning to make up his programs.

Marguerita Sylva Going to Paris

Marguerita Sylva sailed last week for Paris. She will sing in several concerts in France and Italy, and may return to the United States by way of South Africa, where she has been invited to appear in a series of twenty recitals. Next year she will divide her time between recitals, concerts and dramatic stage. She will select a play from the Paris season for use in America.

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Even now his next season is three fourths filled, some of the larger cities already booked being New York, Chicago, Boston, Washington, Detroit, Grand Rapids, Cleveland, Buffalo, Pittsburgh, Toronto, Milwaukee, Kansas City, Des Moines, San Francisco, Los Angeles, New Orleans, Houston, Memphis.

His concert tour includes appearances in Canada and three concerts in Havana (where he sang five times last season) in addition to appearances in twenty eight states of this country, many of these being re-engagements. He will make his first Pacific coast tour next season, ten engagements already being booked.

The following recent comments express some of the reasons for such an outstanding success:

A brilliant and representative audience accorded Mr. Schipa a flattering reception at his first appearance in Buffalo. He is an artist of ingratiating personality and distinguished stage presence. His voice is big and beautiful in quality and his command of tonal color, diction and dramatic feeling enabled him to interpret the music with searching appeal.—Buffalo Morning Courier, May 29, 1923.

After hearing Tito Schipa sing at the Park theatre Wednesday evening we sit down to our typewriter with hands poised to strike the dominant chord of enthusiasm, con spirito, as prelude to a rhapsodie that is inspired by some of the most exquisite singing we have ever heard from the lips of man.—Youngstown, Ohio, Telegram, March 1, 1923.

Schipa has the beauty of tone, the technical skill and the something more which was born in the marrow of the bones and sends the meaning home. In course of time, for an encore he sang "La Donna e Mobile" from "Rigoletto." Did the people like it? You ought to have heard them applaud the moment the orchestra struck up the familiar refrain—and you should have heard them after Schipa finished.—Chicago Post, May 26, 1923.

Mr. Schipa, who was heard here for the first time, achieved, as we have already indicated, an emphatic success. He had to sing encore after encore; an extraordinary number of them; and aside from these his recalls were too many to count.—Cleveland Plain Dealer, March 5, 1923.

Cedar Rapids has enjoyed many musical treats within past years, but never has there been a recital given here that provoked such an ovation as that accorded Tito Schipa, premier tenor of the Chicago Opera Company. The college auditorium was filled with an audience, whose evident enjoyment of the great tenor's singing sometimes bordered on the hysterical.—Cedar Rapids Republican, May 8, 1923.

Schipa, whose unqualified success in last night's concert, before one of the finest and most discriminating audiences ever gathered in Alabama, was one of the most pronounced triumphs a great singer has obtained in any southern state. The audiences here are none too demonstrative—when they pour forth such applause as Schipa gained, the tribute places the artist on the highest pinnacle of public favor.—Montgomery Advertiser, April 5, 1923.

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FORMING THE HABIT OF SINGING CORRECTLY

By William A. C. Zerffi

That the training of the voice depends upon the formation of a series of habits will hardly be denied, for all human activity is based upon the acquirement of definite habits which, as a sum total, constitute skill in any activity. While such facts are readily admitted in other fields, the writer feels that the application of these facts to the study of the voice has been more or less neglected.

In an article published in the *MUSICAL COURIER*, issue of May 17, 1923, entitled *Emotion and Technic in the Study of Singing*, the writer pointed out that, unlike the study of other musical branches, the study of singing is approached by all with the possession of a certain, even though limited technical equipment, which has been acquired by the years of speech which necessarily precede use of the vocal organ for singing. The significance of this is not generally appreciated, and yet it is of the greatest possible importance when considering the study of singing.

In the following, the writer has taken the liberty of quoting from Prof. John Dewey's *Human Nature and Conduct*, for in the chapter on *Habits and Will* certain basic facts are emphasized in such a manner as to be easily applicable to the study of singing.

Prof. Dewey says as follows: "A man who has had a bad habitual posture tells himself, or is told, to stand up straight. If he is interested and responds, he braces himself, goes through certain movements, and it is assumed that the desired result is substantially attained; and that the position is retained at least as long as the man keeps the idea or order in his mind. Consider the assumptions which are here made. It is implied that the means or effective conditions of the realization of a purpose exist independently of established habit and even that they may be set in motion in opposition to habit. It is assumed that the means are there, so that the failure to stand erect is wholly a matter of failure of purpose or desire. It needs paralysis or a broken leg or some equally gross phenomenon to make us appreciate the importance of objective conditions. Now in fact, a man who can stand properly does so, and only a man who can, does. In the former case, fiat of will are unnecessary, and in the latter useless. A man who does not stand properly forms a habit of standing improperly, a positive, forceful habit. Conditions have been formed for producing a bad result and the bad result will occur as long as those conditions exist."

With the substitution of "singing" for "standing" the whole of this is eminently applicable to the study of singing, and we may say that the man who does not sing correctly possesses positive and forceful habits of singing incorrectly which is a very different matter from the mere assumption that he has formed no habits at all. When Prof. Dewey states that only a man who can stand properly does so, it almost seems as if the attempt to rectify the faulty habits would prove to be an impossible task, but while this is of course not the case, the difficulties which are encountered when it is attempted to change habits which have been in operation for many years are usually underestimated. In the training of the voice, the most usual and fundamental error which is made is to suppose that the "means" or the ability to sing correctly are there, and that the failure to sing correctly lies in the inability to direct the operations necessary for the production of the voice. In the case of one who has never sung, as well as the one who has been singing incorrectly, the "means" literally do not exist, for the many repetitions of the acts necessary for correct production have not been performed, in the first case from lack of use of the voice for singing purposes, and in the latter case because such use as the vocal organs have been given has been faulty. In either case, therefore, the immediate correct production of the voice is an utter impossibility. Until the faulty habits have been eradicated, and in their place correct ones established, proper production of the voice is out of the question. A logical application of such ideas renders clear the fact, that an accurate estimate of vocal capabilities cannot be obtained at first hearing, for if the faulty habits are pronounced they may actually obliterate the normal quality of the voice to an extent which precludes anything approaching an accurate appraisal. Further in the case of those who have not sung, it is manifestly impossible to expect the undeveloped organ, hampered by possible wrong speech habits, to be capable of furnishing the tone which will represent the developed voice.

A further point which is emphasized in Prof. Dewey's writings and which explains a feature of vocal study which is familiar to all reads as follows: "Of course something happens when a man acts upon his idea of standing straight. For a little while, he stands differently, but only a different kind of badly. He then takes the unaccustomed feeling which accompanies his unusual stand as evidence that he is now standing right. But there are many ways of standing badly, and he has simply shifted his usual way to a compensatory bad way at some opposite extreme." We have

here a highly satisfactory explanation of what so often takes place when a student, dissatisfied with the results he is obtaining, seeks another teacher. Whatever change is suggested seems to be an improvement and produces results which for the time being are usually satisfactory. If, however, the changes suggested are not correct in due time the dissatisfaction returns, which is followed by another change, productive of similar results. It is customary to condemn the student for changing teachers and to state that this is a dangerous practice and results in failure on the student's part to acquire each teacher's method. While there is truth in this, it can hardly be argued that it is a wise procedure to continue to make use of a method which is having injurious effects upon the voice. That a teacher can rectify the mistakes and faulty habits of years or even months in even a few lessons is manifestly impossible, but he must be able to supply the pupil with principles or means which if correctly and conscientiously applied will secure the desired results. Unfortunately for the student's good there are a multitude of methods whose cardinal principle is "speed in accomplishment," and naturally such ideas find ready acceptance from an economical standpoint. However, such principles do not take into account the actual conditions which have to be established, and which depend not alone upon the ability of the teacher, nor upon the ability and earnestness of the pupil, but upon the combination of

surpassed any in the twenty years of the resort's existence.

Besides the Bach Choir there was Creatore's well known band, and these famous organizations brought a crowd estimated to have been nearly 75,000 on the second day. Four thousand automobiles brought 15,000 people to the park to hear the Mass, but less than half of these could get into the hall. Had the auditorium seated 15,000 it is certain that every seat would have been taken, as thousands descended upon the hall to get inside and many offered sums up to \$5 for tickets. The proceeds from the sale of some seats at fifty cents each was given to Harrisburg and Lebanon hospitals.

The choir sang the better known choruses from the Mass and Bach's St. John Passion music. The soloists, Mabel Beddoe, contralto, and Emily Stokes Hagar, soprano, had the same success in their arias and duets as they did at the recent Bethlehem Festival. Miss Beddoe's singing of Bach's Strike, O Strike, Long Looked for Hour was again a vocal triumph. The instrumental accompaniments at Hershey Park were supplied by twelve members of the Philadelphia Orchestra.

B.

FOREIGN NEWS IN BRIEF

(Continued from Page 7).

MUSICAL COURIER, refused to confirm the report. Nevertheless it has been verified that negotiations with Klempener have been going on and there is a fair likelihood of a successful conclusion.

A. Q.

SCALA REPERTORY AND SINGERS ANNOUNCED FOR NEXT SEASON.

Milan, June 12.—The repertory which has been announced for La Scala next season includes Salome, Tristan and Isolde, Nerone (Arrigo Boito), Scommabula, Carmen and Gluck's Orpheus. As probabilities are mentioned Mascagni's Iris, Andrea Chenier, Falstaff, Boris Godunoff, Magic Flute, Louise, and Pizzetti's Deborah and Jael. The new opera, I Compagnacci, by Ricicelli, which had such a success in Rome last month, is also being considered. Among the singers already chosen are Toti Dalmonte, Ines Alfani-Tellini, Marguerite Sheridan, Louise Bertans; Pertile and Ciniselli, tenors; Ballini and Galeffi, baritones; and the bassos Pinza and Walte. Other additions include Gabrielle Besanzoni, mezzo-soprano; Miguel Fleta, tenor; and Benvenuto Franci, baritone.

G. G.

CASELLA RESIGNS POSITION AS TEACHER.

Milan, June 12.—In order to have more time to devote to his concert tours, Alfred Casella has resigned from the Lyceum of St. Cecilia, Rome, where he has been professor of piano since 1918.

G. G.

DISPUTE IN COPENHAGEN OPERA ENDS.

Copenhagen, June 14.—The long standing dispute between Director Vilhelm Herold and Georg Hoeberg, first conductor of the Copenhagen Royal Opera, concerning the matter of jurisdiction has at last been temporarily, if not permanently, ended. The Minister of Culture has decreed a new set of regulations and instructions, which clearly set forth the limit of one's jurisdiction over the other. By the new regulations Conductor Hoeberg has been given more freedom in all questions concerning the music. In spite of the fact that both he and Herold had announced that their further working together would be impossible, each is still continuing his work, even though Herold tried to be released.

F. C.

Denishawn Dancers Booked Solidly in East

Daniel Mayer announces that no more dates are open for Ruth St. Denis, Ted Shawn and the Denishawn Dancers in the East before April. The time allotted for the territory East of Pittsburgh has been entirely filled and a number of cities are consequently disappointed that it will no longer be possible for them to have this attraction until late spring. The Eastern cities to be visited now include the following: Atlantic City, N. J.; Brooklyn; Lowell, Mass.; Portland, Bangor and Lewiston, Me.; Bridgeport, Baltimore, Wilmington, Washington, Philadelphia, Williamsport, Hagerstown, Pottsville, Lancaster, Sharon, Allentown, Cleveland, Niagara Falls, Watertown, Ithaca, Binghamton, Meadville, Olean, Rochester, Buffalo, Sandusky, Columbus, Ann Arbor, Jackson, Richmond, Mansfield, Alliance, Uniontown, Pittsburgh, Indianapolis, Lexington, Louisville and Nashville. These engagements all occur between October 15 and December 14, and solidly fill that period of the tour.

Lillian Ginrich Heard in Morristown

Lillian Ginrich sang at the community service held at the Morristown High School auditorium on Memorial Day. Her interpretation and style were excellent in *There Is No Death*, by O'Hara. Miss Ginrich will be the assisting artist at the Freemantel Studios in New York during July and August.

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CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the *Musical Courier* so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

The Berkshire Music Colony, Inc. (details in issue February 15)—\$1,000 for chamber composition which shall include one or more vocal parts in combination with instruments. Contest ends April 15, 1924. Hugo Kortschak, 1054 Lexington avenue, New York City.

Chicago Musical College—Seventy-three prizes and scholarships, amounting to more than \$20,000. Chicago Musical College, 624 South Michigan avenue, Chicago, Ill.

Bush Conservatory—Free scholarships. C. F. Jones, registrar, 839 North Dearborn street, Chicago, Ill.

Baylor College—\$1,000 in scholarships and silver cups to winners in contests for piano, violin, voice, vocal quartet and orchestra. E. A. Schafer, Secretary, Baylor College, Belton, Texas.

American Conservatory—Free and partial scholarships. American Conservatory, 503 Kimball Hall, 300 S. Wabash avenue, Chicago, Ill.

Chamber Music Association of Philadelphia (details in issue April 12)—\$500 for composition for string quartet. Score and parts must be in the possession of the Chamber of Music Association of Philadelphia, 1317 Pennsylvania Building, Philadelphia, Pa., not later than November 1.

W. A. Clark, Jr., president of the Philharmonic Orchestra of Los Angeles—\$1,000 for the best symphony or symphonic poem for orchestra and \$500 for the best chamber music composition (trio, quartet, quintet, etc.) by a composer of the State of California. Contest ends September 1. Caroline E. Smith, manager of the Philharmonic Orchestra, 424 Auditorium Bldg., Los Angeles, Cal.

Ithaca Conservatory of Music—About one hundred free and partial scholarships, including one free master scholarship under Cesar Thomson. Ithaca Conservatory of Music, Ithaca, N. Y.

The Arts and Festivals Committee of the United Neighborhood Houses—\$100 for a community pageant. Competition closes October 1. Arts and Festivals Committee, United Neighborhood Houses of New York, 70 Fifth avenue, New York.

Ottokar Sevcik—One violin scholarship for his New York class, beginning September 1. Ottokar Bartik, Metropolitan Opera House Bldg., 1425 Broadway, New York.

Alabama State Federation of Music Clubs (details in May 3 issue).—Twenty-eight scholarships in prominent schools throughout the country and with noted private teachers offered to worthy talent in the State of Alabama. Mrs. W. L. Davids, Troy, Ala.

The Society for the Publication of American (Chamber) Music—Manuscripts should be sent under nom de plume to William B. Tuthill, Secretary, 185 Madison avenue, New York City.

Theodor Bohlmann School of Music—Contest for annual scholarship given by Mr. Bohlmann held September 19. Executive Director, Mrs. Jason Walker, 1156 Union avenue, Memphis, Tenn.

Man-Zucca—Scholarship in piano and one in song coaching for next season at Miami Conservatory of Music. Bertha Foster, director, Miami Conservatory of Music, Miami, Fla.

Buffalo Conservatory of Music—Free and partial scholarships in advanced grades. Buffalo Conservatory of Music, 255 Norwood avenue, Buffalo, N. Y.

A. De Smit (details in issue May 31)—500 and 300 francs for a number of compositions of a lighter sort. Competition closes November 1. A. De Smit, 187 Faubourg Poissonniere, Paris, France.

Madrigal Club (details in issue June 7)—\$100 for the best setting of G. Wither's poem What Care I? Setting must be in madrigal form for chorus of mixed voices a cappella. Competition ends September 15. D. A. Clippinger, 617 Kimball Building, Chicago, Ill.

Mr. and Mrs. Philip Berolzheimer—Four free scholarships at the Guilmant Organ School. Examinations held October 5 at 10 a. m. Dr. William C. Carl, director Guilmant Organ School, 17 East 11th street, New York City.

Norfleet Trio (details in issue July 5)—Free concert by Norfleet Trio for essay on Chamber Music. Contest open to any Federated Junior, Juvenile or Junior Artist Club in the United States. Manuscripts will be received up to August 15. Contest Committee, National Bureau for Advancement of Music, 105 West Fortieth Street, New York City.

Milan Lusk a Popular Artist

The appearance of Milan Lusk, Bohemian violinist, before the Hermosa Club of Chicago on May 17, was one of the most successful of the closing musical season. He was in good form, the large audience demanding several extras. The president of the club was so elated by the artistry of the violinist that he was immediately engaged for a return appearance for the club on November 16.

Milan Lusk recently played by special request for some of the largest radio stations in Chicago. Through this medium, he has made innumerable friends, not only receiving many flattering letters, but also an occasional engagement. There have been, besides, several inquiries for violin instruction from his large invisible audience.



D'ALVAREZ Scores Another Great Success in London

CABLEGRAM - "VIA COMMERCIAL"



D'ALVAREZ MADE MOST TRIUMPHANT REAPPEARANCE LONDON QUEEN'S HALL
SATURDAY RECEIVING OVERWHELMING OVATION FROM CAPACITY HOUSE WAS
IN GLORIOUS VOICE COMPelled GIVE SEVEN ENCORES END OF CONCERT PEOPLE
CROWDING STAGE AND STREET CHEERING
1923 AND TILLETT

Marguerite D'Alvarez, bowered among bouquets that totalled nearly forty, was responsible for an extraordinary scene of enthusiasm on Saturday afternoon.

I have seldom known a Queen's Hall audience spring to its feet with loud cheers in the middle of a group of songs, but her Spanish items simply carried away stalls and gallery alike.

Her sotto voce passages are wonderful, and something for younger singers to dream of, even if they cannot achieve them.—Daily Sketch, June 1, 1923.

She was in splendid voice at her recital in the Queen's Hall on Saturday, and evidently the magnificent welcome that was given to her on her first appearance inspired her to something better than ever. It was some minutes before the applause ceased to allow her to begin, but with the first notes of "Caro mio ben" it was evident her voice had lost nothing in richness and power and had gained in refinement and flexibility.—Evening Standard, June 1, 1923.

Mme. D'Alvarez's triumph, like that of Chaliapin, is one of personality. In both cases it is possible sometimes to criticise the purely musical ingredient in the blend which becomes a song, but rarely the complete song in itself. D'Alvarez aims at completeness of interpretation. She does many things that not only are unorthodox but would be wrong if done by anybody who was not a great lyrical artist. So does Chaliapin. Both are criticised. Both can afford to smile and pass on.—Pall Mall Gazette, June 1, 1923.

She was in great voice, and carried her audience with her surely and fervently. When a singer has voice, skill, temperament, personality, understanding, charm, impressiveness, what more does she want? If she wants anything else, Madame D'Alvarez appears to possess that also.—Liverpool Post, June 1, 1923.

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Next Season Now Booking

Chickering Piano

BUDAPEST MUSICAL SEASON ENDS WITH A FESTIVAL

Dohnanyi a Leading Figure—Dorothy Moulton, English Singer, Impresses

Budapest, June 6.—Similar to numerous other European cities, Budapest's musical season was also brought to a close with a festival under the auspices of the Association of Hungarian Artists. Although the affair was arranged rather too hastily to permit of due consideration being given either to the aim of the fest or to the value of programs, nevertheless a few interesting but long overdue novelties were presented which helped to make some of the programs among the most interesting of the year. The sole novelty of the three orchestra concerts was the second symphony of Mahler, which was given an unusually successful production under the baton of Dohnanyi. Especially noteworthy was the beautiful singing of Maria Basilides, alto, and the skill of the Palestrina Choir.

A trifle more liberal with novelties were the programs of chamber music in which we heard Ernest Bloch's sonata for violin and piano performed by Rudolf Kolisch and George Kosa. It is an interesting work in spite of the fact that it left only a slight impression on the audience. This was followed by Schönberg's second quartet. Even though a number of people continued to leave the hall during its performance, it did not create a scandal on this occasion like that at its first performance in Vienna; but even so I cannot help thinking that it would have proved more interesting ten years ago than today. The performance of the work by the Waldbauer Quartet was masterful.

Dorothy Moulton, the English singer whose participation in Schönberg's quartet won her the respect and admiration of the musicians, made us acquainted with a number of modern English songs of Gustav Holst, Arnold Bax, Arthur Bliss, Vaughn Williams, etc. Thanks to her extraordinarily sensitive and cultured interpretations she met with a most sympathetic reception. In a group of old English songs she revealed her ability to master the archaic works as well as those of today.

Aside from this meager list of novelties only well known works were produced. These included a fine rendition of the Oberon overture, which met with an enthusiastic reception as conducted by Hermann Abendroth, of Cologne, and an equally impressive Handel concerto. Both these classics were magnificently interpreted by Abendroth. His Beethoven (fifth symphony), on the other hand, was somewhat cool.

HUNGARIAN PROGRAM IN HONOR OF DOHNANYI.

The festival included an orchestral concert of Hungarian composers including Bartok, Kodály, Dohnanyi, Liszt and Leo Weiner. This concert, however, rather assumed the role of a celebration in honor of the homecoming of Dohnanyi after his long tours in America and other lands. Besides conducting the program he also appeared as soloist in Liszt's E flat concerto. Together with the violinist Telmányi and the Waldbauer Quartet, Dohnanyi also appeared in a chamber music recital of classical music. In addition to these appearances Dohnanyi was also an important factor in the opera performances given in connection with the festival, when his opera, *Tower of Voices*,

jooden, was presented. Strauss' Don Juan and Beethoven's Fidelio completed the operatic selections. The festival assumed a religious aspect at its beginning, the opening work being Mozart's Requiem and appropriately was brought to a close with another choral work religious in character, namely, Mahler's Resurrection Hymn.

TELMÁNYI'S DEBUT AS CONDUCTOR.

A number of other choral works were heard during the last weeks of the season, included among which were Bach's St. Matthew Passion given by the Choral and Orchestra Society under Lichtenberg's direction, and Rossini's Stabat Mater. It was here that the well known violinist Telmányi made his first appearance as a conductor. His success in this work given with the Palestrina Choir was so pronounced that a repetition was necessary.

The appearance of the Vienna conductor, B. Tittei, brought us Berlioz' Damnation of Faust, an outstanding feature of which was the singing of the eminent Hungarian tenor, Franz Székelyhid. Another Viennese conductor was Ferdinand Loewe, long a favorite in Budapest, who offered a Beethoven program.

A guest heard here for the first time was the young Englishman, Kenneth H. Bennet. He proved to be a talented conductor in a program which included symphonies of Schubert and Beethoven and, what for us was a novelty, the piano concerto by Sergei Bortkiewicz. The composer himself was at the piano and made a favorable impression with the work, which proved to be rather conventional. The Slavic character of the finale, however, was instrumental in winning for it a certain amount of success.

NOVELTIES AND SOLOISTS.

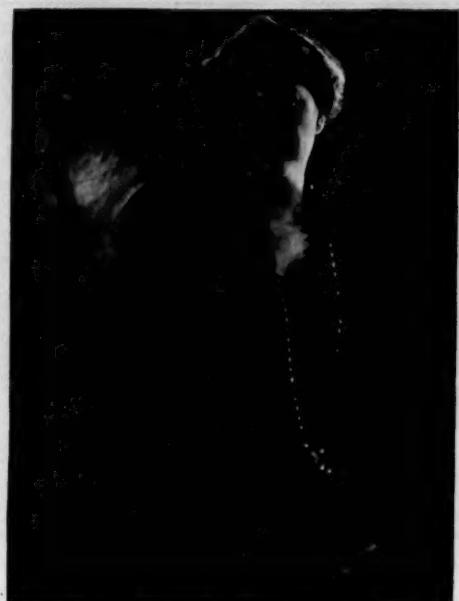
A program of novelties of Hungarian composers was conducted by Emil Abrányi with the orchestra of the Stadttheater. A symphony composed by the recently deceased Countess Dora Pejacevich proved to be a solid example of good student work influenced strongly by Brahms and Wagner. Further, a fantasy for piano and orchestra by Tibor Kazacsay, entitled Max and Moritz, betrayed the subtle influence of Strauss. Z. Sámy in his three pieces for orchestra proved that while he possesses a fine sense for color, he is nevertheless still undeveloped. As already reported in the MUSICAL COURIER what was to have been a novelty in the opera, namely Hubay's Anna Karenina, turned out to be merely a scandal.

The season's long list of violin celebrities, which began in the autumn with Kreisler, closed with a concert by Hubermann, who scored his usual success. Among the pianists deserving mention were Sverin Eisenberger, who made the strongest impression, and the talented American, Rudolph Reuter, a sensitive artist.

ZOLTÁN KODÁLY.

Mme. Kaufmann Travelling and Studying

Minna Kaufmann, soprano and teacher of the voice, will return from Europe early in September to reopen her



© George Maillard Kesslere.

MME. MINNA KAUFMANN

studios in Carnegie Hall, New York. Mme. Kaufmann is spending the summer in travel and study, devoting a considerable portion of her time to work with her former teacher, Mme. Marie Lehmann.

Among Mme. Kaufmann's advanced pupils who are successfully carrying their professions are Betty Burke, who is filling many concert engagements and who will teach next season at the College of the Sacred Heart; Esther Carlson, who is teaching and appearing in concerts in the West; Mildred Perkins, who is directing and singing in the Alexandria Opera Company, now on tour; Una Haseltine, also a member of this company; Elizabeth Johnston, active in concert work in the West, and Maude Young, who has a large class of pupils and is heard frequently in the large picture houses.

General Director Dalberg Sails

General Director Melvin H. Dalberg, of the Wagnerian Opera Company, sailed for Europe on the Olympic last Saturday, accompanied by Mrs. Dalberg. They will go to Paris, where Mr. Dalberg is to confer with Josef Stransky, and then he will proceed to Germany for the purpose of hearing singers and completing arrangements with those already engaged.

TRIUMPHANT RETURN TO ENGLAND

The Post

Beautiful quality of voice and spontaneity of feeling.

Daily Mail

Charmed with truly beautiful voice and exquisite singing

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TWENTY-THIRD SEASON

155,366 persons attended	52 concerts in the regular series in Philadelphia
30,000 persons attended	8 additional concerts in Philadelphia
17,500 children attended	6 concerts in Philadelphia
27,655 persons attended	10 concerts in New York
15,426 persons attended	6 concerts in Pittsburgh
11,400 children attended	3 concerts in Pittsburgh
9,999 persons attended	5 concerts in Baltimore
8,906 persons attended	5 concerts in Washington
11,200 persons attended	4 concerts in Toronto
3,300 persons attended	3 concerts in Harrisburg
1,100 persons attended	1 concert in Pottsville
1,000 persons attended	1 concert in Princeton
<hr/> 292,852 persons attended	<hr/> 104 concerts in 9 cities

SEASON OF 1923-24 COMPLETELY BOOKED

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STRAUSS NOW HAS A "DICTATOR" OVER HIM AT VIENNA OPERA

Schreker's *Der Schatzgräber* the One Single Novelty at the Vienna Staatsoper—Revivals at the Redoutensaal—English Novelties—Nikisch and Other Soloists

Vienna, June 6.—Very little has been said about the Vienna Staatsoper in these columns during the season just drawing to an end, and very little there was to be said indeed. There has been one single novelty, Schreker's *Der Schatzgräber*, produced in a rather superficial manner early in the season and soon after dropped from the repertory. (True enough, it did not "draw"—but what newer opera, not barring those of Richard Strauss, DID draw this season, save for a few special performances with sensational guests?) The second new work promised, *Der Zwerg* by Zemlinsky, was held over for next season, and *Manon Lescaut* by Puccini, after some wiggle-waggle, shared the same fate.

At the Redoutensaal, the Staatsoper's pretty little branch theater, the situation was a little better. Aside from the stopgap Mozart performances there, frequently cast with third-raters, there were beautifully polished (if short-lived) revivals of *Don Pasquale* and *Jean de Paris* and, as the only real box office success of the year, the Historical Ballet Soirée which, however, is said to have fallen short, in spite of several sold-out houses, from yielding even the actual cost of production.

THE "DICTATOR."

It may not be amiss, in drawing the balance of the season, to write a few words on the general situation of our National Opera. Such comment is particularly timely just now when the Staatsoper, unless all signs fail, is on the eve of tremendous outward changes. Plainly speaking, the situation has come to a point where neither the public nor its chosen representatives in parliament will keep aloof. Parliament in fact has had a few things to say on the Staatsoper's condition which may have robbed director Strauss of a little of his proverbial equanimity, and Dr. Zimmermann, the League of Nations' General Commissioner for Austria (and the uncrowned Emperor of Austria just now) has shared its views in an unmistakable manner. The discussion in parliament was indeed very instructive. It brought to light the fact that the deficit of the State Theaters averages at 4,000 crowns for each inhabitant of this state (while approximately only five per cent. of the Austrian population has ever had the good fortune of seeing any of their performances). It further disclosed the fact that the number of soloists employed at the Staatsoper has more than doubled since the Strauss-Schalk combine came into power; that, owing to reckless management, even the enormous number of first-class and high-paid soloists proved insufficient to meet the demands, thus necessitating the calling-in of numerous expensive guests; that the deficit, in spite of the stabilized crown, was still constantly increasing; that the achievements of the Staatsoper, artistically speaking, were out of all proportion to the enormous sums expended on it; and, to sum it up, that the government was not willing to stand for it any longer. Parliament has decided on a relief plan which provides, first of all, the election of a "dictator" over Strauss and Schalk (he has been appointed in the person of Dr. Albert Renkin), and secondly an entirely novel scheme whereby the Staatsoper company is to go on the road to "Valuta" countries at regular intervals—the proceeds of the tours to meet the deficit of the Vienna season. A Swiss tour is already on for next fall, while the Historical Ballet Soirée may be taken out for a French tour next winter.

TAKING IT EASY.

It remains to be seen what Strauss (at present on his way to South America) and Schalk (who is already conducting there) will have to say on these plans, and especially on the "dictator" whose appointment has created endless discussions in the Vienna press. Strauss' friends claim that he will at last materialize his long-standing threat to resign from his post of director, and some papers claim that that is in fact the result desired by the government. Personally, the writer is inclined to take a different view: Strauss never has had any intention, nor ever will, to quit a post which offers him so many advantages coupled with so infinitely little work. Your correspondent has ever held the view that the appointment of Strauss to his present position has been the gravest mistake possible. There is, of course, no reason why a man of his potentiality should not act as a conductor—a star conductor, if you will—at the Staatsoper; he would surely be qualified to do a lot of good there by reason of the authority which he still commands with a portion of our musicians, singers and public. But Strauss is a tired old man by now, and one who has palpably come to Vienna to spend his remaining years amid social pleasures and luxury. Social connections, aside from his keen business sense, are the distinguishing features of this elegant and well-dressed elderly gentleman. The times of *Salomé*, and *Elektra*, even of *Rosenkavalier* are over. He is in for Whipped Cream and for ballets now,

and he values a good and none too strenuous companionship above all.

"THRIFT, HORATIO . . ."

Indeed, it seems as though the Vienna press was now prepared to drop its lenient attitude and to turn the tables on Dr. Strauss. During the last two weeks the press attacks on him have become conspicuously frequent and outspoken, and some of the most ardent Strauss supporters of yore among the newspapers have now joined the chorus of "the hero's enemies" of *Hero's Life* fame. One statistician has figured out that the casting of the two servants in a recent performance of *Marta* at the Staatsoper had cost that house thirty millions of crowns (!)—the two parts having been taken by two of the innumerable minor singers who are drawing salaries of from three to five millions a month; and the two girls in question had made exactly two appearances each during the entire season! There is a significant example of how billions are being squandered at the Staatsoper—and squandered unproductively. And the same applies in an even greater measure to the stagings. Strauss holds

conductor, with Furtwängler, of the Tonkünstler series will not be affected by any change of domicile he might decide on. Krauss' most recent creditable feat was a wonderfully plastic performance of Marx' big Autumn Symphony; this is the immensely difficult work which was sabotaged by the Philharmonic Orchestra last season, but Krauss' performance with the Tonkünstler (which is, otherwise, inferior to the Philharmonics) was in the nature of a restoration.

English conductors are almost as rare in these parts as English orchestral novelties. We had two English conductors with us: Kenneth H. Bennett, said to be a pupil of Otto Lohse, the Leipzig opera chief, and, at any rate, not sufficiently experienced to conduct the Beethoven *Eroica* symphony with authority. The other English conductor, Dr. S. Rumschisky, is more properly a Russian with a creditable record in his native country, but now a resident of London. He gave two programs comprising new, or rarely heard, works from his native land and from his chosen home. The Russian concert, which your correspondent was unable to attend, served for the debut of Amy Neil, the American violinist, who reaped storms of applause and remarkable press notices for her interpretation of the Glazounow concerto. On the preceding night Dr. Rumschisky conducted Elgar's *Enigma Variations* which impressed me as being rather obsolete music of the style which was en vogue in the nineties of last century: the usual mixture of Wagner and Strauss interspersed with Brahms. This conundrum music is not especially witty, harmonically simple and anything but exciting. Vaughan Williams' London Symphony had not been heard here before, and its most surprising feature was its excessive length. It is Puccini transferred into symphonic form and utilizing "atmospheric" elements from Charpentier's *Louise*. Arnold Bax' symphonic poem, *Tintagel*, which closed the program, frankly confesses its quotations from Wagner's *Tristan*; but it does not confess the various borrowings from Walküre and Siegfried. Its idiom is thoroughly Wagnerian, yet interesting for its clever assimilation of some occasional impressionist flashes.

MITJA NIKISCH—AND OTHER PIANISTS.

Unlike the big American orchestras, the Vienna Philharmonics, for the sake of a real or alleged "legitimacy," completely bar all soloists from their subscription cycle. This severe, if unwritten law is broken but once every year, on the occasion of the closing benefit concert. This year the honor of being invited for this concert fell upon Mitja Nikisch who played the Beethoven E flat major concerto in an unaffected and fresh manner, with good technic and with a musicianship which does not surprise one in the son of the late Arthur the Great. No doubt the fine reception he found was, at first at least, in the nature of a homage to his famous and beloved father from whom young Mitja, in addition to other and more important accessories, inherited the famous Nikisch curl; but the applause which followed the closing movement was unquestionably meant for Mitja Nikisch, and for him alone. Attention was attracted by Julius Hertz, a pianist who indebted us by including a number of all but unknown MacDowell pieces in his program. A handsome young American girl, Clara Rabinovitch, was favorably received, and Angelo Kessissoglu, a pianist from the Balkans and now a member of the Neues Wiener Konservatorium faculty, impressed with Josef Marx' difficult and effective Romantic Piano Concerto which he created here. An almost phenomenal Russian pianist, Julius Isserlis from Moscow, gave three recitals with great success; his is a notably beautiful and "singing" tone, and an interesting personality as well.

PARISH WILLIAMS PLEASES.

Appealing sincerity, excellent taste and spiritual culture are the distinguishing features in the work of Parish Williams who made his Vienna debut recently with a varied program ranging from Secchi and Monteverdi to Strauss and Wolf and comprising an interesting song, *Yohrzeit*, by Rhea Silberta, which makes charming use of the Jewish ritual chant. Williams' voice is not great in itself but it is an adequate medium for his interpretative ideas. Nor is Georges Baklanoff a marvel, from a purely vocal viewpoint. In fact he was a slight disappointment to his many admirers at Vienna where he started his international career ten or more years ago; but the dramatic intensity of his interpretation more than makes up for his lack of a great organ, even in the concert hall. Heinrich Schlusnus, on the other hand, the Berlin idol and exponent of the German idea of bel canto, owns a really beautiful baritone of the typically Italian light color. His low register is uneven, and his technic, though marvellous as German singers go, may not hold its own besides Italian singers. His reading of the *Largo al Factotum*, however, had real Italian swing and tempo. A tenor from Yugoslavia named Marjan Majcen impressed by his beautiful lyric tenor voice and his natural musicianship; a big career may justly be predicted for this young man. And Elizabeth Witter, a California girl who is completing her studies at Vienna, though as yet inclined to wander from true pitch now and then, displayed a mezzo soprano of notably fine quality. PAUL BECHERT.



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that everything must be first-class (in scenery, of course, not in the casting); and rather than staging new works on a more modest scale, he prefers to stage no novelties at all—excepting, of course, his own opera and ballets. But the ballet too will now be materially reduced. Forty members of this useless and hopelessly petrified ballet troupe will now be discharged, by command of the government, and a large number of minor singers, conductors and superfluous stage hands as well. Let them work on a modest plane, says the government, but let them work, instead of wasting money and energy on meager results, just for the benefit of what the Staatsoper calls prestige!

ENGLISH NOVELTIES.

Constantly recurring rumors have it that Clemens Krauss, the young conductor who made an enviable position for himself at the Staatsoper since coming here a year ago, is also among those who might not return to the ranks next season. His retirement, if it materializes, would naturally be a voluntary one, and there is a possibility of his accepting a position with the Berlin Staatsoper or some other big German opera house. His activities as newly chosen asso-



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CINCINNATI VISITS THE ZOO

Opera Season Opens with *Gioconda* and *Tales of Hoffmann*—
Excellent Casts Features of Performances—
Familiar Ghost Walks Again

Cincinnati, Ohio, June 30.—The fourth consecutive season offered by the Zoo Grand Opera Company, at the Zoo Garden, was inaugurated on June 24. There was a large attendance of music lovers. The notable success achieved in the past few years by the Zoo Grand Opera Company promises to be eclipsed during the coming eight weeks. The opening performance was *La Gioconda* which, under the able direction of Ralph Lyford, who has always conducted these summer operas, was most satisfactorily sung. The favorites of past seasons, as well as the new arrivals, were joyfully received. One of the leading parts, Barnaba, was delightfully sung by Mario Valle, whose fine baritone voice and strong personality were so much enjoyed last season. Henrietta Wakefield, another favorite of last year, was admirable as Laura. Alvise, sung by Italo Picchi, and Natalie Cervi, as Zuana, were creditable. Edith DeLys, dramatic soprano, proved to be a fine addition to the company, singing the title role with much power. Equally good was Ludovico Tomarchio, tenor, as Enza Grimbaldo. Anita Klinova, as La Ceica, was satisfactory. The ballet, under the direction of Paul Bachelor, added its share to the glory of the evening. The scenic effects were splendid. The performance was repeated on Tuesday and Thursday evenings.

The second opera, given June 25, was the popular Offenbach opus, *The Tales of Hoffmann*. It was the occasion for the appearance of another star new to Cincinnati opera goers. Fanny Rezia, coloratura soprano, was able to demonstrate her powers in most convincing fashion. Her voice is sweet, with ample force, and her appearance decidedly attractive. Charles Milhau, tenor, who was a member of the company last year, was cordially greeted by the audience. His singing of the title role was in keeping with his splendid work of last year. Praise should be accorded Joseph Royer, baritone, for his fine performance. Natalie Cervi also proved to be a desirable addition to the cast, his clever embellishments provoking much mirth.

The lesser parts were pleasingly sung by Edward Smith, Louis Johnen, Lucy De Young, Richard Pavey, Laurence Wilson and Walter Bridge. The setting was artistic. This opera was repeated on Wednesday and Friday evenings.

MAY FESTIVAL ASSOCIATION MEETS.

The annual meeting of the stockholders of the May Festival Association was held on June 18. Three directors whose terms expired were re-elected—A. Clifford Shinkle, George A. Dana and Frank R. Ellis. In addition to the adoption of resolutions in appreciation of the services rendered by the members of the May Festival Chorus and all others taking part in the same, it was voted to hold the next festival in May, 1925.

MUSICIANS SUMMERING IN THE EAST.

Albino Gorno, dean of the College of Music Faculty, has gone East for a vacation. Lino Mattioli, of the voice department, will spend his vacation in Atlantic City, and Romeo Gorno will also go East.

GHOST OF A GOOD IDEA WALKS AGAIN.

There may be a revival of the U. S. Grand Opera Club, inaugurated last year by Andreas Dippel, which gave several performances, among them one in Cincinnati. There was some consideration of this idea by the National Federation of Music Clubs at the recent biennial. This took the form of resolutions favoring the idea.

RECITALS WHICH WIND UP SEASON.

Beulah Davis, of the Cincinnati Conservatory of Music, presented her pupils in recital today, June 30.

The piano pupils of Evelyn Kennedy were heard in a recital on June 26.

Two pupils' recitals were given by the Metropolitan College of Music at the Cincinnati Woman's Club auditorium. Students from the class of W. S. Sterling gave a program of songs on June 25 and June 27, the other recital was given by additional students.

The last concert of the season by the vocal students of Tecla Vigna was enjoyed on June 28 in the auditorium of the Cincinnati Woman's Club.

The Cincinnati Choral and Wurlitzer Concert Company gave its seventy-first and seventy-second concerts on June 27 and 28, under the direction of Mr. and Mrs. William Dunning. The first was given in the Labor Auditorium and the second in the Nordland Theater. The soloists were Matatia Lee Risch, blind singer, and William Afsprung. The proceeds were for charities.

M. Elizabeth Thuis presented her pupils in a recital on June 27, at the Norwood Library Auditorium.

The pupils of Janet A. Douglas gave a piano recital at the North Presbyterian Church, Northside, on June 25.

A recital by the vocal pupils of Leo Thuis was enjoyed on June 26, at the Woman's Club Auditorium. They were assisted by John McWilliams, pianist.

The pupils of Alice Hardeman-Dulaney were heard in a recital on June 27, in the Hyde Park Library Auditorium.

Faye Ferguson, a pupil of Marcian Thalberg, of the Cincinnati Conservatory of Music, appeared in a piano recital at the Conservatory Hall. Her program was quite ambitious and was well rendered.

Miss Mayleben presented her pupil Edward Schmidt in a piano graduation recital on June 24, in her studio.

Junior pupils of the Walnut Hills Music School appeared in a recital on June 26. The program was varied and of interest.

The vocal pupils of Clara Saile Reinhardt were heard in a recital on June 28, at the First Reformed Church.

The piano pupils of Helen Myers were presented in recital on June 23, at Elmwood Place.

The Melton Music Club has elected the following officers for the coming year: president, Mrs. Frank Woodward; vice-president, Mrs. George Catly; secretary, Mrs. Adam Pope, and treasurer, Mrs. Carlton Talbott. An outing will be enjoyed on July 18, at the Zoo Gardens.

The Schuster-Martin School entertained the Community Group, Mrs. John Haller chairman, in Mt. Washington, July 4. The program included songs, pianolouges and readings.

W. W.

Nikisch to Play in Baltimore

Mitja Nikisch has been engaged for a piano recital at the Peabody Conservatory of Music, Baltimore, on February 15.

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BELA BARTOK HONORED IN AMSTERDAM

Famous Hungarian Appreciated Both as Composer and Pianist—The Six's Music Heard—Graveure, Emden, Spalding Among Successful Recitalists

Amsterdam, May 27.—Bela Bartok, the Hungarian composer, whose works have heretofore been known here by only a chosen few, has appeared personally in recital and has been successful in convincing us of his great creative originality. In co-operation with the young violinist, Zoltan Szekely, his attainments not only as composer but likewise as pianist became evident. In a number of piano pieces—Burlesque, Nenie, Barentz, Abend am Lande, and Allegro barbaro, also, a suite of Roman and Hungarian dances—we became acquainted with the younger Bartok.

The modern side of the composer was demonstrated in the second violin sonata which showed a strong individuality in spite of its being incomprehensible to us after this first hearing. However, we found the strange audacious harmonies and suggestive rhythms very interesting in spite of the fact that the piece did not possess for us, as yet, a pleasing quality. Some works of Debussy, played with great fantasy, and at the same time with a seemingly characteristic rhythm, greatly deepened our impression of Bartok as a master of pianistic art. At a soirée held in the composer's honor at the new Music Lyceum, an audience of professors, pupils and Amsterdam's leading musicians, listened with fixed interest to the gifted guest's playing of a number of his own works.

AMERICAN ARTISTS SCORE SUCCESS.

Louis Graveure, well known to Americans, has given one recital and delighted his audience with his masterly interpretation of both German and French songs, those making the deepest impression being Saint-Saëns' Mai and Debussy's De soir.

The American soprano, Harriet van Emden, has, in two recent recitals, deepened the good impression which she made last season. In songs by Händel, Schubert, Rachmaninoff and several old English airs, she showed a great versatility of style and much richness of tone. Miss van

Emden has been engaged to sing with the Concertgebouw orchestra next season.

SPALDING AND HUBERMAN FAVORITES.

Among violinists heard here during the season, none have made such a deep impression as Albert Spalding, who, in his two recitals, quite carried his audience off its feet by his not only brilliant and sound playing but also by the passionate intensity and pure nobility of his interpretation. This artist surely numbers among the great ones of our time, standing out as a wholly unique figure, by virtue of his versatile number of gifts.

Another favorite here is the violinist Bronislaw Huberman, who always plays to a sold-out hall and who, at his recent appearance won his customary enormous success.

Of piano recitals there have been a number, and heading the list, that of Dirk Schäfer, Holland's master pianist, and the young Russian, Jascha Spivakowski, who showed at his recital an inborn fiery musicality which belongs likewise to his brother Tossy, the violinist, who played here in February.

K. S.

Minneapolis Orchestra to Play in Springfield

The Minneapolis Symphony Orchestra, Henri Verbrugghen conductor, on its way East in April will give two concerts in Springfield, Ohio, on April 8, under the auspices of the local Federation of Women's Clubs, of which Eleanor B. Nassau is chairman.

Olive Nevin to Sing in Atlantic City

Olive Nevin will again spend part of her vacation in Atlantic City, N. J., as she has been engaged as soloist for the fourth consecutive season with the orchestra on the Steel Pier on August 5 and 19.

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JOHNSTON.

Copy of Cablegram sent by R. E. Johnston to

TITTA RUFFO

while the great baritone was singing in Havana in May last

MAX REGER, IF ALIVE, WOULD BE FIFTY YEARS OLD

Predicted His Own Neglect After Death—"My Time Will Come Later"—Had Honors Showered Upon Him
By Hermann Unger, of Cologne

[For the estimate of the value of Max Reger's work in the following article, the entire responsibility must be left to its author, Dr. Hermann Unger, the Cologne correspondent of the Musical Courier. Reger has never made headway as a composer in this country. Most of his work seems ponderous, labored, uninspired, to us over here. He was only forty-three when he died, yet he had turned out a prodigious quantity of compositions covering practically the entire field of music.—The Editor.]

However unfortunately, it is nevertheless a fact that in the case of many musical celebrities their real artistic value



MAX REGER.

A good portrait of Max Reger, whose works are just beginning to be appreciated in Germany.

has only been recognized posthumously. Except for a mere handful of those more foresighted, there has been a repetition of this custom in the case of Max Reger, who died at the early age of forty-three. It was true of Beethoven, who even on his death-bed looked to England as a

second—and more grateful—home. Wagner, a year before his death in 1882, declared that he had learned to keep silent and refrain from trying to further his own works. And Anton Bruckner, when first he began to be showered with honors in his old age, remarked: "Now it is all too late; I am too old!"

As early as 1896, when Reger was twenty-three, he wrote to his teacher, Lindner: "I still have hopes that my works will finally be accepted by the world, although I will not live to see it. I have renounced all the joys and pleasures of the world and have become embittered and mournful. I feel, too, that I shall not live long." Even to the end this feeling never left him, although the public did not seem to realize it. Yet Reger's circle of friends, and the number of honorary orders bestowed upon him were perhaps larger than those of any of his predecessors. The academies of Spain and Sweden elected him to honorary membership; the universities of Jena and Berlin made him a doctor. The Duke of Coburg created him a court counselor; the Duke of Meiningen a general musical director, and the King of Saxony made him professor. The King of Belgium, when about to register in the visitors' book of the Princess of Meiningen, stepped aside in favor of Reger, remarking as he did so: "The great artist first."

Reger, who numbered among his intimates Brahms, Max Klinger, the sculptor, Richard Dehmel, the poet and Rudolf Eucken, the Jena philosopher, worked feverishly until his last hour in the unconquerable fear that he would not leave enough to the world or do enough good for it. At the same time he worried constantly that his family would not be adequately provided for in case of his death. In spite of all the honors bestowed upon him, the number of admirers of Reger's music is comparatively small. Yes, it does seem that in the struggle to bring the new "expressionistic" art to the fore, the works of this gigantic mind are to be pushed aside. He himself once said: "Five years after my death I shall be forgotten. Only later my time will come."

Reger's life was a simple one and devoid of any pomp. He was born in 1873, in the village of Brand, not far from Weimar, where his father was a school teacher. His first teacher and later his adviser was Lindner, an organist who quickly recognized the boy's talent and sent him to the famous musical historian, Hugo Riemann, who derived great pleasure from teaching him. It was not long before Riemann appointed Reger as teacher in his conservatory at Wiesbaden. The student years spent there Reger counted as among the happiest of his life. He is remembered as a mischievous student, always up to some prank or other, like putting out the lights on the main boulevard of the resort, bedecking the Schiller statue with a night shirt, etc. Among the numerous foreign guests at the baths, especially the old English ladies, Reger was known only as the wild lad with the dishevelled hair.

Reger entered upon his military duties in due time. His company's officer once remarked with a deep groan: "What have I done to deserve having such an impossible soldier wished upon me?" Owing to an accident, Reger was discharged from the army before his first year had expired. He returned to his home and began work on his first great organ compositions, among which is the fantasy on the chorale, *A Mighty Fortress Is Our God*. He busied himself at the same time with arranging a mass of folksongs and transcribing the songs of Richard Strauss for the piano.

He also was an energetic champion in the cause of modern music.

In 1901 Reger was called to the Royal Academy of Music, Munich, as teacher of theory. While there he composed



MAX REGER
as the caricaturist saw him.

his first orchestral works, including the Sinfonietta, the Serenade and the monumental two-piano Variations. During this period also he edited the posthumous works of Hugo Wolf, besides undertaking concert tours in Russia, where he played with Ysaye and Siloti. This period also witnessed his marriage to Else von Baginski, whom he met during his stay in Wiesbaden.

He was called to the University of Leipsic as director of music in 1907 and thereafter he made that city his residence. At the same time he accepted a position as teacher of composition in the Leipsic Conservatory. While there he composed his orchestral masterpiece, the Hiller Variations, the violin concerto, the piano concerto, the Tragic Overture and the One Hundredth Psalm, one of the most stupendous choral works of modern times. The Nuns, another choral work, and numerous compositions for chamber music, also date from this period.

In 1911 Reger was called by the Grand Duke of Meiningen to direct his orchestra, which had been made famous by Brahms and Bülow. It was his close association with the



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orchestra in Meiningen that enabled him to perfect his skill in orchestration and from this period originated the wonderful orchestral works such as Concerto in Antique Style, the Romantic and Böcklin suites, the Mozart Variations, etc.

At the outbreak of the World War, Reger's shortsightedness made him unavailable for military duty in the field, but he served as a clerk in a recruiting office. Having left the service of the Duke of Meiningen in 1914, he made his home in Jena but continued his classes in Leipzig in which city he died on May 11, 1916, as the result of an injection of morphine given at his own request to relieve a severe pain in his heart. With a corrected manuscript in his hands, his glasses on, and the light burning, the master was found in his bed. His wish: "I would like to die while sleeping," was fulfilled.



As a whole, life was a bad joke to this composer.

INTERESTING SKETCHES OF MAX REGER



He was a pioneer for modern music but—



As a conductor he had the best disciplined orchestra in Germany. No wonder—

Emilio A. Roxas Off for Europe

Olga Singer, dramatic soprano, an artist-pupil of Emilio A. Roxas, well known New York vocal teacher, gave a demonstration of her artistic work before a representative of the MUSICAL COURIER at the Roxas studios, 2231 Broadway, on June 27. Russian by birth and a resident of New



EMILIO ROXAS

York since 1914, she has thus far only studied with Mr. Roxas several months, and already reveals in her work that extraordinary finish characteristic of all of Mr. Roxas' pupils. She has arranged to study with him for another year at least, after which she hopes to be heard in leading operatic roles. She gives every promise of a brilliant future.

Another pupil, Giovanni Gurrieri, the excellent young tenor, who created such a fine impression as the Duke in *Rigoletto* at a special performance in the Lexington Theater recently, has increased his repertory, and will again be presented to a New York audience in opera next fall by Mr. Roxas.

Mr. Roxas leaves for Italy on the S.S. *Taormina* on July 17, accompanied by his family, and he intends to spend his vacation there mainly in rest and recreation. He will visit many friends in Milan and expects to arrange for an exchange of Italian and American pupils. He will return to the metropolis about September 15 and at once resume professional activities at his studio.

Korb Answers S. O. S. Call for Recital

May Korb, coloratura soprano, received a hurried call one morning recently to substitute for another singer and give a recital at Wesleyan University in East Orange, N. J. After spending an hour at the telephone arranging the program, getting an accompanist and securing a substitute for her church, she took the train at noon, gave the recital at five, caught the seven o'clock train back and was in New York again that evening.

The audience was aroused to the highest pitch of enthusiasm and the result was an immediate return engagement for next season.

Gescheidt Pupil Gives Recital for Smith College Club

Singing before an audience of 200 Smith College students, Marion Vandersaal, soprano, proved herself an exceptionally promising singer. She has a voice full and brilliant which she uses with a natural artistry and refinement of expression. Much is expected from this talented young lady from Philadelphia. Miss Vandersaal's program included the following numbers: *O, Del Mio Ben*; *Donaudy*; *Spirit Flower*, *Campbell-Tipton*; *Am Not Go, My Love*, *Hageman*; *Robin's Song*, *White*, and *The Wind's in the South*, *Scott*.

PROFICIENT BAND COMPOSED OF DEAF AND DUMB MUSICIANS

Deaf mutes musicians! Impossible, you may exclaim. Paradoxical though it may seem, a band composed of deaf and dumb children has been organized at Knoxville, Tenn. It is a unique organization. This sixteen-piece band is the pride of the Tennessee School for Deaf and Dumb. It plays for drills. Boys of the institution look like real soldiers being reviewed as they go through their military formations, the band rendering martial music. It created a sensation when it recently appeared in a parade and rendered music which some have pronounced better than the average. It was the most talked-of attraction in the big procession. Spectators had heard rumors of such an organization and thought it a myth. It seemed like a miracle to the throngs which lined the street.

The drum is the foundation of a band for the deaf, the entire band is able to keep time in unison with its vibration. If the drum goes wrong, the whole band does. Keeping time, of course, is the first requisite of a candidate for entrance. If he fails to respond to that, after instruction,

he has no further chance. The bass or alto saxophone is first taught and after a degree of proficiency is reached the boy may or may not take up the cornet or the tenor horn. A boy with a little hearing and good sense of vibration advances more rapidly, of course. A totally deaf boy with a keen sense of vibration may play bass and advance to alto.

MUTES HAVE KEEN SENSE OF VIBRATION.

Fred G. Fancher, instructor of the band, says that the deaf musicians have an unusually keen sense of vibration, and, through daily, arduous practice, have come to recognize certain principles of music and develop a love for it. Mrs. H. T. Poore, superintendent of the school in commenting on the band said: "People habitually passing by our school undoubtedly have noticed the big improvement over last year in the quality of music played. Two chief points at once apparent to the hearers are volume and tone. The band is approaching the stage which is the goal of a successful band."

A. W. O.

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Large Chicago Classes for Witherspoon

Herbert Witherspoon, vocal teacher, of New York, opened his summer session at the Chicago Musical College on June 25. Every period for private lessons has been sold—eighty



HERBERT WITHERSPOON

lessons a week—and his teachers' class and repertory class have enrolled more pupils than ever before, the two together numbering nearly one hundred. Mr. Witherspoon's courses at the Chicago Musical College will close on July 26, and two days later he will sail for Europe on the Homeric, of the White Star Line, spending the remainder of the summer in England and France with Mrs. Witherspoon. While abroad he will arrange for appearances of some of his artist pupils in Europe for 1924. Lesson periods may now be reserved at the New York studio for next season.

Rosalie Miller Well Received in Paris

On the evening of June 7 a joint recital was given at the Salons de l'Hotel Majestic, Paris, by Rosalie Miller, soprano, and Roderick White, violinist. The young American artists were cordially received by the large and enthusiastic audience, and the press was likewise complimentary.

In commenting upon the singing of Miss Miller, the Herald said in part: "Miss Miller has an even and supple soprano voice, well toned in the middle and lower register, and ample in the upper notes. Though not of great volume, it is exceedingly well trained. Being a perfect musician, Miss Miller is able to undertake the most varied and difficult tasks. She displayed excellent technic in the Non so piu of the Noces de Figaro, in Handel's Sommei Dei, and in Come, Ever Smiling Liberty. She afterwards sang with great feeling in French, without trace of accent, Chausson's Ofraison and Papillons, the Solitaire of Saint-Saëns, and other pieces, and in response to an encore gave the Guitares et Mandolines of Saint-Saëns."

The critic of the Tribune was also favorable: "Of the songs I heard her sing Thursday night her Sommei Dei, by Handel, was the better performance. It was beautifully intoned, profound in sentiment, dramatic in character. The two Chausson numbers Miss Miller read with poetic feeling and much finish in the details of phrasing and color. As usual, this singer turned her interesting personality to good account. She sang her songs with charm, simplicity and affection for their meaning and content."

Hanna Brooks Sings Ah Love, Will You Remember?

At the recent Silver Jubilee concert at Wurlitzer's, Hanna Brooks sang Mana-Zucca's latest song, Ah Love, Will You Remember? receiving tremendous applause after this number. Mme. Brooks will feature this song on all her programs the coming season.

Harold Milligan Gives Wilmington Recital

Harold Milligan filled his last engagement for the season by giving an organ recital at the country home of Mr. and Mrs. Pierre S. DuPont, near Wilmington, Del., on June 24. Mr. DuPont has a private concert hall installed in the immense conservatory on his estate, and has had organizations as numerous as Sousa's Band perform there for the entertainment of his guests.

Mr. Milligan and his family have left for Camp Yokum, Becket, Mass., where he will again be assistant director for the summer and will have charge of two choruses.

Lucchese a Great Favorite in Havana

During the recent gala season of the San Carlo Opera Company in Havana when that organization was augmented to include several of the leading stars of the Metropolitan and Chicago opera companies, only two artists were forced to repeat arias as encores by the enthusiastic audiences.

These occasions were the performances of Tosca and Lucia. Martinelli, who was the Cavaradossi in the Puccini opera, had to sing again the popular E lucevan le stelle, and Josephine Lucchese, who essayed the part of the unhappy Lucia, was obliged to repeat the entire Mad Scene.

Ziegler Institute Commencement Recital

The annual commencement recital of the Ziegler Institute of Normal Singing, June 15, found school headquarters crowded with listeners, who heard twelve vocal numbers, consisting mainly of grand opera arias and scenes.

Amelia Neelen started with lyric singing of O Divine Redeemer. Bessie Sampson followed with the Jewel Song (Faust), showing excellent voice, and Julia Edick displayed a good voice of mezzo range in two Balfe (Bohemian Girl) excerpts. Dennis Murray, singing Italian airs, evinced stage experience and style, and Toshi Watanabe has a pretty and high soprano voice, with excellent trill and a final high E flat of purity. Sweetly expressive was the singing of Sara Tyler (Know'st Thou the Land), and Gladys Cogovan's full low tones made effect in Saint-Saëns' Samson and

American Trained Girl Wins Italian Success

Beatrice Mack, of New York, made her debut with great success at Magenta, Italy, on May 5. She appeared as Gilda in Rigoletto and her lovely, limpid coloratura voice won instant recognition from a most enthusiastic audience. Three days after her first appearance she was engaged for a three months' tour of the cities around Parma, to sing the leading soprano roles in Lucia, The Barber of Seville, and Don Pasquale.

Before leaving for her operatic tour on May 28, Miss Mack sang Rigoletto four times at Magenta, the last evening being her "Evening of Honor." To be allowed an "evening of honor" means that the singer has made a real success. It is the greatest of compliments to her art and to her voice, especially in the case of a foreigner. On this evening Miss Mack sang the aria from the mad scene in Lucia, during the performance of Rigoletto, directly after she had sung Caro Nome.

At San Secondo di Parma, Miss Mack's Lucia had a splendid success. She sang it five times in eight days—three times at San Secondo, once at Noceto, and once at Zibello (two towns a few miles away), each evening to a completely sold-out house and an enormously enthusiastic audience, which every night gave the singer a perfect ovation after her mad scene.

Miss Mack is the daughter of Mr. and Mrs. Lawrence W. Mack, of New York, and a niece of Judge Julian W. Mack. She comes of musical stock, her grandmother having been a well known church singer years ago in San Francisco. She has only been a few months in Italy, having received her entire vocal training in New York with Bessie Bowie, the voice teacher so well known both in New York and Paris.

The Rivista Teatrale Melodrammatica of Milan says: "Excellent Gilda for beauty and purity of voice. La Mack was greatly applauded for her Caro Nome." And again: "Beatrice Mack, a most excellent artist, sang at Magenta.

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BEATRICE MACK

Her Gilda in Rigoletto was greatly applauded, especially her Caro Nome, which had a splendid success." The Gazzetta di Parma states: "Beatrice Mack, an impassioned Lucia, was most enthusiastically applauded. She received an ovation after the third act, in which she showed to great advantage the purity of her voice, the perfection of her art, and her splendid and intelligent work."

Mrs. Virgil's Pupils Feature Mana-Zucca Compositions

Ida Iacapra, the talented artist pupil of Mrs. Virgil, who has been meeting with much success lately, has been featuring Mana-Zucca's Valse Brillante on all her programs with flattering success. The piano number is ever a great favorite with audiences. Next season Miss Iacapra will also include Mana-Zucca's two new piano numbers, Southland Zephyrs and Bolero de Concert. The latter is dedicated to Arthur Rubinstein.

Alma Voedisch III

The MUSICAL COURIER has been informed that Alma Voedisch was operated upon by Dr. Charles Mayo at St. Mary's Hospital, Rochester, Minn., on June 26, and that she is getting along as well as can be expected.



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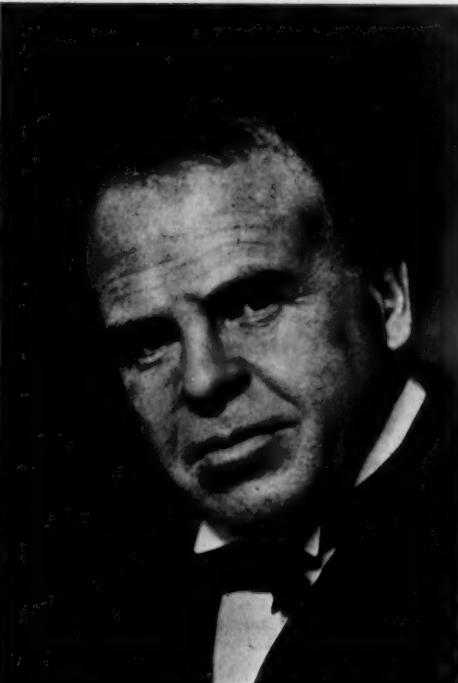
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NEW YORK

tions of great composers."

—Richard Aldrich, in the *New York Times.*

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—Max Smith, in the *New York American.*

"In particular Mr. Lamond is a Beethoven specialist. The only Beethoven work on his programme yesterday was the 'Waldstein' sonata. Few sonatas are played so often in public as the 'Waldstein' and yet rarely is it played so engrossingly, so authoritatively as it was yesterday."

—Pitts Sanborn, in the *New York Globe.*

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NEW YORK

THURSDAY, JULY 5, 1923

No. 2256

"There is always a brighter side. Popular songs seldom remain popular very long."

The lesser the member of the cast the more pompously he parades the lobby of the opera house.

If more Americans spoke French and Italian the visiting musicians wouldn't feel half so superior.

Overheard at the Aida performance at the Polo Grounds when the dusky heroine came on: "Gee! ain't she sunburned."

Mengelberg is to give orchestral concerts for the public schools in his home town of Amsterdam. The New World seems to have some good musical ideas after all.

Sometimes one wonders whether the forthcoming crop of corn and wheat is not more important in the universe than the forthcoming crop of singers and instrumentalists.

PERSONAL: Will some kind lady or ladies, irrespective of creed, color or previous condition of servitude, assist struggling young conductor by buying him a nice new orchestra to play with?—Address D. F., Salt Creek, L. I.

The MUSICAL COURIER's Munich correspondent, Albert Noelte—who, reversing the usual process, obtained his musical education in this country, principally at the New England Conservatory—has had the honor of having his opera, François Villon, accepted by the State Opera, Munich, for production next season. Other Munich novelties next season will be Casanova, by Volkmar Andrae, the Swiss composer; Don Gil von den Gruenen Hosen (Don Gil with the Green Trousers!), by Walter Braumüller, composer of The Birds; Eugen d'Albert's Die Toten Augen; and Ein Fest auf Haderslev, by Robert Heger, one of the Munich conductors.

In this city last week was announced the death of a man who had contributed a great deal of pleasure in his lifetime to a great many people. This was Gustave Adolph Kerker, composer of the perennial Belle of New York. He was born in Germany in 1857, but came to this country when ten years of age and began his musical career at Louisville, Ky., where his parents lived, as cellist in the orchestra of a German opera company that played there. It was as musical director of the Casino Theater here that he gained his fame. Year after year he wrote a successful musical comedy for that house, of which The

Lady Slavey and The Telephone Girl were the best known after the Belle.

On another page we reproduce the program which John McCormack sang in Prague. In Berlin and Paris he made a great impression on the natives with programs practically the same as this one. They are finely chosen and finely balanced and it is no wonder that the famous singer quickly won a reputation over there quite equal to that which he has enjoyed in this part of the world for many years past.

There has always been a celebration of "The Night Before the Fourth," but New York will have one the night after the Fourth this year, for the annual season of the Stadium concerts begins this (Thursday) evening, July 5. The first soloist will not appear until the evening of July 9, in the person of Elly Ney, the wife of Conductor Willem von Hoogstraten. Of course this will be of decided advantage to him, for he can try the piece over with her lots of times in advance at home.

Rumors about Siegfried Wagner coming to this country next season drop in fast and thick. A cablegram said definitely that he is to come. Another advice is that he will conduct the first performance in this country of his opera, Die Baerenhäuter, which the Wagner company promises to do. Still another communication says that somebody from the Chicago Civic Opera has approached him to conduct some of his father's works with that organization. But the most definite announcement is to the effect that some solid financial men—presumably Germans—have agreed to guarantee the reopening of Bayreuth and that a 1924 festival there is practically assured.

THAT CHICAGO DEFICIT

Here is a communication just received from Rene Devries, general representative of the MUSICAL COURIER and loyal Chicagoist:

In the MUSICAL COURIER, issue of June 28, appeared an editorial regarding the deficit of the Chicago Civic Opera Company, which last season amounted to a trifle over \$350,000. The trustees at their annual meeting described the season as the most successful in the history of operation in Chicago. One of the editorial writers for this paper, who is justly well liked by the management of the Metropolitan and who often writes sharp criticism concerning the Chicago Opera, commented as follows on the statement of the trustees: "We can see where a certain gentleman named G—I—o G—tt—C—saz—a will laugh a long, narrow and quiet laugh when this news reaches him at the little table in front of Biffi's." We, of Chicago, take exception to those remarks. Though the statement of the trustees of the Chicago Civic Opera Company is not quite correct, the loss of \$350,000 compared with a loss of over a million and a quarter the previous season speaks volumes for the efficiency of President Insull and his associates. True, during the Campanini régime few seasons reached a six figure loss, but then singers, choristers, orchestra men and others were not paid as high salaries as today. Then, the Metropolitan is a much older institution than the Chicago Opera; then, New York has a big floating population, while Chicago must practically rely upon its own to patronize the opera; then, again the Metropolitan does not perform nightly—they give performances also in Brooklyn and Philadelphia—while during the opera season here the Chicago Opera Company stays at home and the Auditorium is lighted nightly, occasional Sunday performances with the Saturday matinees often making eight performances a week.

Chicago does not like the sarcasm that emanates from New York. Many a New Yorker thinks that the sun revolves only around Manhattan Island. It shines for all of us, and in many instances New York has to look to others for its own advancement. Most of the big men of New York are not New Yorkers. They have to come to the West where energy is unbound and where men do not think so very much of themselves, where they applaud artists who come from the Metropolitan and where they do not poke fun all the while at the house so well managed by Gatti-Casazza.

On the other hand, it was not very far from that very Biffi's that a certain gentleman, Arturo Toscanini, told this reporter last summer that he did not care to come back to the Metropolitan under existing conditions, as in the last few years the artistic standard of that house had gone down considerably. "Economy is good and well," said Toscanini, "but keep up the standard of your house."

Will the certain gentleman, G—I—o G—tt—C—saz—a have a long, narrow and quiet laugh when these lines are shown to him at his little table in front of Biffi's? And will the clever gentleman from New England, who has become so completely a New Yorker as to write editorials that suit only New York readers, laugh too at a little table in a good Italian restaurant uptown?

Very few words in comment. In the first place we must disclaim being either "justly well liked" or justly well disliked by the Metropolitan management for our editorials. When we like what the Metropolitan does we say so; when we dislike it we say so with equal promptness and clarity. If Mr. Devries had heard us being firmly rebuked for daring to say that we thought the Metropolitan made a mistake in turning down Charles W. Cadman's new opera, he would think otherwise than he does. Also we have ventured to say that to announce Mascagni's Friend Fritz for a novelty next season is rather a poor joke; and we have repeatedly remarked that as long as Mr. Gatti is called upon by his directors to keep his gaze

THE RIGHT TO TEACH

It is always a pleasure to us to answer questions. If, by so doing, we can give any aid to struggling musicians, professional or amateur, or to artists in search for information, we esteem it a privilege to give the best that is in us.

Most of the answers are given in individual letters. A few, which seem of wide interest, are answered in our reading columns. And a few are asked so often that it seems well from time to time to express our opinion on the matter editorially.

One writer asks: Shall I be a musician? How long must I study before being a professional? Is it all right for me to take pupils? Those questions are really only one. They all express a certain doubt in the mind of the inquirer as to his or her ability, or the ways and means by which that ability can be developed.

There is a curious difference between human minds. They separate themselves into two categories: those who go ahead cautiously, asking and taking advice, and those who grab the nearest opportunity, letting results take care of themselves.

In a general sort of way it may be said that the second of these two groups gets the quickest success, is likely to be more immediately successful in a material way, while the doubters and questioners often go further in the end. Not that we would ever encourage the doubting spirit. Nothing could be more dangerous. But those who jump in and teach or play professionally before their education is fairly started hardly ever have the stuff in them that chases after a distant and elusive ideal.

This is as true and as false as most generalities, and there are hosts of exceptions, which may or may not be said to prove the rule. And, human nature being what it is, and youth being so unable to see beyond its own narrow horizon, advice will have but little effect, simply because those for whom the advice might be intended would find themselves unable to take it even if they would.

We have known many young musicians who have taken pupils, played in orchestras or on church organs, conducted a little chorus or amateur orchestra, and have otherwise earned the money for their educations. Many of these, it is true, were in small towns where they had a better chance for that sort of activity than in the city. But even in the big cities it is possible if one has the gift—if one is a "go-getter."

But how about the ethics of it? How right and proper is it for a half-trained musician to set up as a teacher? Well, we, personally, would have far greater confidence in aspiring youth than in middle-aged failure. In other words, half-trained youth is far less dangerous than half-trained age, because age is likely to be full of theories. Aged failures, in fact, are invariably loaded and primed with "new" discoveries, "methods," "systems," that are far more dangerous than ignorance, especially when ignorance is willing and anxious to learn.

Teaching music, like practicing medicine, demands great pliancy. To treat all musical cases alike is as bad as to treat all medical cases alike, and stupid old people are far more likely to be in a rut than wide-awake, up-and-doing, ambitious, young people. Of course, theoretically speaking, every teacher should properly be a graduate of some studio, and possess a thorough knowledge of the branch he professes to teach. But there are so many good teachers who have learned to teach by teaching that it is impossible to draw a line or make a rule.

directed first of all toward the box office, things in the big house are not going to be what they might.

In the second place, we must disclaim the intention of being sarcastic in the little paragraph about Mr. Gatti-Casazza and the story of Chicago losses last season, accompanied by the gratuitous remark that it was the most successful of Chicago seasons. What we made was the simple statement that he would laugh when he saw it, and if we know Mr. Gatti, that is just what he will do. It is perfectly true that the new Chicago management attained a tremendous economy as compared to the season before, when money was spent without rhyme or reason; and we look to see this same new management give its best season the coming winter with even more favorable financial results than the creditable ones shown last season.

TO PROTECT FOREIGN WORKS

The following press material has been received at the MUSICAL COURIER office and is printed without change:

Otto H. Kahn was asked to be honorary president of an organization to be founded next season which has for its prime object the future protection of foreign authors and composers in the U. S. A.

It is reported that regardless of copyright, ownership or title, certain managers have ruthlessly taken the principal numbers out of foreign operettas without so much as "by your leave." In many cases, plagiarists and hirers have been openly instructed to "lift" ideas, melodies and musical themes either bodily, or they have been cautioned to get as close to them as they can without going to jail. This not only robs the foreign owner and publisher of his property, but it also entails a hardship upon some struggling composer abroad who, deprived possibly of a livelihood in his own country, has looked wistfully across the sea to this land of opportunity for success and remuneration for his brain effort.

A very important change in regard to the production of foreign copyrighted plays, musical comedies and songs, is about to arise, however, in the interest and for the betterment of the entire theatrical business. Emile Steininger, one of the greatest Viennese producers and publishers, is in this country now primarily to form an organization for the control and protection of royalties and copyrights of foreign writers. It is proposed to work along the lines of that used in France, Italy, Spain, etc., in connection with their respective authors' associations.

Mr. Steininger's firm in Vienna, Theater an der Wien, produced and staged the first performances in the world of almost all the works of Franz Lehár, Merry Widow, Gypsy Love, etc.; also the works of other noted composers, including Chocolate Soldier, Soldier Boy, Blossom Time and many others, all of which had their première at the Theater an der Wien.

Mr. Steininger and Fred Wrede, a famous Viennese actor who also represents large Viennese publishing firm during his stay in this country, were received at once by Otto H. Kahn, whose fame as a protector of art, music and the theater is well known throughout the world. It was at this important meeting that the honor of heading this protective association was tendered to Mr. Kahn. In reply, Mr. Kahn stated that the demands upon his time recently for similar purposes had overwhelmed him but he pledged himself to lend his influence and as much time as he can spare to help further this worthy and important cause. At the same time, Mr. Kahn expressed his warm sympathies toward the high standard of Viennese music and art.

It is all of it highly amusing, but especially the part that Mr. Kahn was "honored" by being asked to lend his highly valuable name to the prestige of this movement. What does the movement mean, anyhow? America has a first rate copyright law by which foreign as well as native works may be fully protected. Of course there are people who will try to lift ideas from successful works, but their lifting is not confined to foreign works, and the courts have been rather more than fair in giving the owners of the copyright protection, even, as it sometimes seems, where there may be some doubt as to the lifting being intentional or accidental. There are many resemblances in music, and if all of them were made subject to injunction proceedings, what a tangle there would be!

Two or three years ago the writer took the trouble to investigate some of these steals, and discovered, to his utter amazement, that many of the most successful foreign works now published by American firms were left unprotected by the original publishers simply because they were too lazy or too careless to go through the formalities necessary to obtain the American copyright. One publisher told us frankly that he "had no idea there was enough musical culture in America to make a sale for such things," and he simply did not bother with the copyright. That is hard on the composer, but the publisher's loss serves him right.

Russia, and perhaps some other countries, have no treaty with the United States, and their nationals cannot get copyright protection, which is, of course, very improper and unjust. But that will not be changed by Messrs. Steininger and Wrede, however just their cause may be, or however actively they may push it. Austrians, Germans, French, Italians, are already fully protected, and if their works are lifted they have only to take legal steps to maintain their rights and collect damages.

That is not a matter for publicity and noise, but for injunctions, lawyers and musical experts. Do these gentlemen imagine that the lifters are to be moved by tears? Do they think that public opinion would be of any avail? If so, they know little of these lifters, who care for nothing whatever but to make a hit, and who pick up any ideas that are lying around loose. There have been numerous suits before the courts, and there are many resemblances between popular pieces that have never been brought to court. There have also been some cases where the publishers have got together amicably and have changed the objectionable passages. Messrs. Steininger and Wrede would do well to inform themselves of the facts and act accordingly.

It remains to be said, that foreign publishers should have watchers here. That has already been urged in these columns, and can only now be re-

peated. It is manifestly impossible for publishers in Europe to know what is going on here. It is hard enough even here to follow the mass of music that is being turned out, and no doubt many steals get by, especially if they fail to make a hit. But the first thing to do is to get a copyright. After that the rest is plain sailing.

JAZZ AGAIN

Sitting on the Pennsylvania roof the other evening to listen to Vincent Lopez and his orchestra, Rudolph Wurlitzer and his violin expert, J. C. Freeman, were espied across the way, doing the same thing.

"Wurlitzer instruments?"

"Of course, all through."

Well, if there is a lovelier saxophone tone produced anywhere than by the three Lopez artists and their instruments, it is not on this earth. Alfredo Casella, the distinguished Italian composer, showed his musical acumen by hitting upon jazz and jazz orchestras as the one original American contribution to music and rhapsodizing about them in an Italian musical magazine. He surely must have heard the Lopez orchestra, for there is none which excels it, either in the music played or in the manner of playing it. It is the sublimation of rhythm. Whoever makes the orchestrations has an uncanny knowledge of the possibilities of its instrumental combination (two trumpets, trombone, tuba, three saxophones, violin, banjo, piano, celesta and drums) which on paper seems thin and heterogeneous but is magnificently effective in practice.

It must be that musical gentlemen who protest against jazz have never really heard a first class orchestra of that kind. To do so and refuse to acknowledge that jazz is a legitimate branch of music, indigenously American—as nothing else is—and with twice as good an excuse for existence as most of the modern vapidities, is simply to proclaim oneself a narrow-minded musical reactionary.

DARIUS

Some of the unselfish ladies who are always interested in music are, we hear, attempting to raise a generous sum for the purpose of bringing Darius Milhaud over here to conduct a performance, in French, of Schönberg's *Pierrot Lunaire*. Ah, that Milhaud! What a persuasive tongue he has. Would that we could induce some kind ladies in Paris to pay our fare over and back and support us while we had a good time in the French capital! But why *Pierrot Lunaire* in French when the original poems are German? And why Darius Milhaud to conduct it, when Louis Gruenberg did such a brilliant, finished job last season? M. Milhaud left his card here last winter, and the general opinion seemed to be that as a conductor he was a good third rate composer; and that the reverse of this proposition is also true. We can think of at least a hundred ways more beneficial to the cause of music in which the three thousand dollars could be spent. Why not raise only half that sum and make possible a repetition of last year's performance, with some other artist than Miss Torpadie to recite the poems? She did her best, but was not suited for proper delivery of the lines. Whether one likes Schönberg or not, *Pierrot Lunaire* is a serious, earnest work, one that piques the interest and deserves more than one hearing for the preparation of a seasoned judgment.

GRAND PRIX

Again a French woman has won the Grand Prix de Rome and will go to the Villa Medici, Rome, to spend three years in musical work. Her name is Jeanne Leleu. She is twenty-five years old and comes from St. Mihiel, a French town very well known only a few years ago to quite a number of busy Americans. It was the fourth time she had competed for the prize. The subject this year was a cantata upon Dante's *Beatrix*. Competitors for the Prix de Rome succeed in spite of the text they are given to set, instead of because of it, which is no reflection upon whatever poet may write it, for he is called upon for a cantata for a certain number of voices, upon a certain classical subject and not to occupy over a certain number of minutes. Mme. Leleu had five competitors, all male. The jury was also male—hommes très galantes, par exemple, M. Georges Hue et M. Henri Busser. Mme. Leleu's composition is suggestive of young Fauré influenced by Moussorgsky, the latter is reported to have said. Vanilla ice cream, so to say, with chocolate sauce. Debussy was a Grand Prix. Saint-Saëns tried twice and couldn't make it. Which proves anything you want. The first woman to win the Grand Prix was the late Lili Boulanger, 1913—or 1914. She died before the great promise that she showed could be realized.

THE JUBILEE \$1,000 SONG CONTEST

There was a good deal of noise made about the recent Silver Jubilee of the City of Greater New York, but there was one little announcement that failed to get into the papers—that of the name of the winner of the \$1,000 Jubilee Marching Song Contest. A prize of that amount was offered by William H. Woodin, chairman of the Mayor's Committee on Finance. The reason that no announcement of the winner was made is simple: nobody won. Nobody in New York, it appears, wrote a marching song worth \$1,000, which isn't so hard to believe after all. The committee listened to one hundred and eleven of them, "played in full by competent artists," as its report said, and then "all of its members were of the opinion that no musical work presented is of sufficient value to warrant the award."

There was a mix-up in the management, too. In three New York dailies it was announced that the contest would close on June 15; in two others, on June 10. The committee met on the latter date to make its choice and it was only when a belated contestant who chanced to hear of this meeting rushed in to protest that the members learned they had to wait until the fifteenth before making their award—or rather, not making it.

But all this is aside from the question. The interesting point is that, in a city of five or six million inhabitants, teeming—as one might say—with lyric writers and composers, only one hundred and eleven manuscripts were turned in. Yale recently offered a \$1,000 prize for some new words to its song, *Dear Old Yale*, and from its alumni—only thousands compared to New York's millions—received no less than one hundred and sixty-two manuscripts.

The idea of offering prizes in any form of art is excellent, but unless the conditions of a contest are carefully worked out and the whole matter competently and judiciously handled, more harm can be done than good. Without doubt the most talented artists and musicians refrain from entering such competitions because they feel they are simply wasting time and energy.

SCHÖNBERG'S LATEST WORKS

Arnold Schönberg, most discussed among modernist composers, had been silent since 1917, following the publication of his *Orchestral Songs*, op. 22, and speculation had been rife among the musical fraternity as to his future development. The press was full of contradicting rumors both on the alleged radicalism and surprising conservatism of his forthcoming works, and many there were who maintained that the stream of Schönberg's creative powers had run dry altogether, and that this most uncompromising of radicalists had reached a complete deadlock. Authentic reports there were none since complete silence is the prime duty of what few initiated are chosen to enter the inner circle of the musical prophet of Mödling (a small city near Vienna). But recently the news has gone through the Vienna and Berlin press that Schönberg was now composing his own libretto, published some years ago and entitled *Die Jakobsleiter*. This report was immediately denied by Schönberg's friends. The MUSICAL COURIER is now in a position to state exclusively and authoritatively that, so far from having been idle these last years, Schönberg has completed a Serenade for seven stringed instruments (including guitar), a quintet for wind instruments, a series of eleven piano pieces, and is now engaged on the completion of his first violin concerto. Now that the riddle of the Mödling sphinx is out at last, we wonder what the reply will be from professionals and public.

PARTNERS AGAIN

"Vienna, June 4.—The much-discussed libel suit of Moritz Rosenthal, the eminent pianist, against Dr. Julius Korngold, music critic of the Vienna *Neue Freie Presse*, and father of Erich Korngold, the composer, will not come off after all, an unexpectedly amicable settlement having been reached yesterday, two days prior to the hearing in court which had been scheduled for tomorrow. The settlement was suggested by Mrs. Rosenthal (who was Hedwig Kanner, a Viennese music critic and vocal teacher), who is at present critically ill. It was at his wife's request. In order to spare her the nervous strain connected with the legal entanglement, Rosenthal consented to waive his legal claims, and to be reconciled with his old-time adversary, Dr. Korngold." (It is rumored that not only will Rosenthal come over next season, but also that a well known American theatrical manager is hastening to Vienna to induce Dr. Korngold to come along, too, hoping to star Moritz and Julius in a refreshed version of Montague Glass' *Partners Again*.)

VARIATIONS

By the Editor-in-Chief

Those sweet strains are the political trumpets being blown seductively by the orators of both parties as an overture to the next Presidential election.

"A real conductor always is the thing he conducts—he is Beethoven when he leads that master, and he is Tasso when he directs Liszt's work of that name." So spake Mascagni to an Italian critic, and he spake rank nonsense. According to that, there must have been hundreds of Beethovens and Tassos to conform to the many different interpretations they have received from the hosts of baton wielders. Anyway, imagine Stokowski as The Barber of Seville, Damrosch as Queen Mab, Stock as Till Eulenspiegel, and Bodanzky as Don Juan.

A timely ode by Anita C. Carstarphen, in the New York Sun of June 6:

Where the tom-tom beats in the Afric heats
As the haze-hid sun goes down.
It has meanings fine which we don't divine
In this so-called "modern" town.
For it tells in rhyme of the womb of time
When the first hot passions grew,
And the cave man's soul was a hollow bowl
For beliefs he found were true.

Do they stretch a hand from their spirit land
When the trombone mocks the air?
For I feel a pull and I must fulfill
The urge which compels me there.
And I thrill today as we glide and sway,
But one thing I'd like to know . . .
Are we far advanced from the thing they danced
A million years ago?

Queenie Smith, formerly of the Metropolitan Opera House ballet, is the big hit of the latest Broadway musical comedy, Helen of Troy, New York. She dances remarkably, of course, but also she sings well and is a comedienne of striking ability. Miss Smith demonstrated her rare terpsichorean and comic talents at the Metropolitan as the Nurse in Coq d'Or and it has not taken her long to be featured on her own account. Her next advance surely will be to achieve stardom, as it is called in theatrical circles.

The London Morning Post alludes to our country as "the land of sewing machines and typewriters." The critic forgets the Fords, the cocktail shakers, and open plumbing.

By the way, a report from London says that the Lyons chain of restaurants is about to spend £150,000 a year on music. What's wrong with the food?

And speaking of eating, Jeritza returns to Vienna and tells the interviewer, "The wealth I saw in America was actually—excuse the word—unappetizing, like a table too richly served." Well, Mme. Jeritza partook copiously without spoiling her slim tummy.

At the Polo Grounds performance of Pagliacci scheduled for tonight, July 4, when Canio kills Nedda and then Silvio, no one need be surprised to hear some operatic baseball follower scream enthusiastically: "Bravo! bravo! a double play."

J. P. F. writes from Amsterdam, Holland: "Here they do not like the idea of Mengelberg's hanging on to their Concertgebouw Orchestra and also to the New York Philharmonic. A local music lover expressed it as 'dog-in-the-manger.'" The Concertgebouw-wouw Orchestra, then.

Comrade Chase prints this mot in his newsy Sunday musical column in the Times:

Eugen d'Albert took unto himself his seventh wife. On this occasion Heinrich Grunfeld, his colleague, wrote to him: "I congratulate you, my dear friend; you have seldom had so charming a wife."

Marie Rappold and Anna Fitziu are not superstitious. They were at the races last week and refused to bet on a horse named Prima Donna. It didn't win, either.

Life says: "As a sleep producer there is little to choose between Jack Dempsey's right and the average Baccalaureate sermon." If Life will pardon us, we move to include also the first and third acts of Parsifal.

The Male Chorus of Swift & Co., Chicago meat packers, announces a prize of \$100 for the best setting of the poem, The Sea, by James McLeod. The setting must be choral, and not on the hoof, but

dressed with piano accompaniment. The meatiest work is to get the stake, and the slaughtering will be done by judges D. A. Clippinger, Dr. Walter Keller and Noble Cane.

Music festivals are about the only kind of festivals they are having in Europe just now, and according to news received by us privately, they're not so darned festive at that.

Over thirty years ago Lottie Collins introduced Ta-Ra-Ra-Boom-De-Ay into this country and she still is remembered admiringly. The other day Dr. Hermann M. Biggs passed away, who introduced diphtheria antitoxin into this country. Thirty years from now—but finish this paragraph yourself.

A Sunday World reporter observed these musical happenings in our metropolis last week, pro and con, in a way: "In one thirty-minute period fourteen youths carrying mandolins or banjos, and more than fifty men carrying golfing outfits, took trains at Grand Central. . . . A couple on Riverside Drive set up a portable radio receiving set and enjoyed a concert fanned by river breezes."

European opera houses—even large ones—have given Gilbert and Sullivan's The Mikado very successfully. Why not try the experiment at the Metropolitan? The work surely is as melodious as The Barber of Seville and certainly a great deal funnier. Undignified? Not more so than Gianni Schicchi and than when Caruso used to roll about the floor in L'Elisir d'Amore.

Be our columns what it may be, at any rate its original title, Variations, seems to have appealed strongly to some authors and publishers. First the Scribner firm called James G. Huneker's posthumous book Variations, and Variations, too, is the name of Sir Landon Ronald's new volume of reminiscences just issued by Hodder & Stoughton, Ltd., of London. Just to join in the good work we are today resuming the former title of this department, and henceforth it shall be known again as Variations. Incidentally, too many persons couldn't say Variationettes, and called it Varionettes.

We do not believe the tale told in this office by a visitor, that when forty women met recently to form a musical club in W—, and were asked to write on slips of paper the name of their choice for president, the organization of the club had to be abandoned because the nominating committee found on the slips the names of thirty-nine of those present. The fortieth slip bore the word "Me."

Bach wrote 226 cantatas, and we trust that our mention of the fact will not induce anybody to give a Bach recital of his complete cantatas.

Boito's long delayed Nero certainly has fiddled around long enough while Rome and all the other Italian cities are burning with impatience.

When Richard Strauss was chided by his publisher for asking a goodly sum for the rights to his new ballet, Whipped Cream, the composer retorted: "What would you? Think how expensive cream is these days."

"Music is the medicine of the mind," said the French philosopher. True enough, but which is the soothing syrup, which the stimulant, and which the castor oil?

An extremely interesting annual orchestral report is that of Mrs. Charles P. Taft, president of the Cincinnati Orchestra Association. She speaks enthusiastically of the great success of Fritz Reiner (the new conductor)—his revivifying effect on the Sunday Popular and Young People's concerts, and his re-engagement for the coming four seasons. Words of appreciation are received, too, from Mrs. Taft by Mr. Thiele, the retiring manager of the Cincinnati Orchestra, and by Jessie Darby, the new business manager, and Arthur Judson, the new advisory manager. One of the most welcome items of information given forth by Mrs. Taft is to the effect that the orchestral concerts for children may be made a part of the regular educational curriculum of the public schools. Now it is in order for someone to write a report about Mrs. Taft and point out what she has done personally for the Cincinnati Or-

chestra and for music in general in that city, through her own unremitting labors and the munificent financial support given on every occasion by herself and her husband.

Some of our City Magistrates have their own notions of what constitutes good music and how much benefit is to be derived from certain kinds. Alexander Andrews summoned his neighbor, Mae MacMahon, before Magistrate Levine last week at the West Side Court and accused her of disturbing him with her pianola and Victrola. "You have a sad face," Magistrate Levine told plaintiff Andrews, as he dismissed the charge. "If you had more of the music you complained of you'd lose that expression. Don't curse the music; listen to it instead. Go out and buy Barney Google and Yes! We Have No Bananas and have a good time. I'm a firm believer in music."

Passive resistance is what most concertgoers feel when they find more than one symphony or sonata on a program.

If you can sing or play a bit and hint mysteriously that you are a cousin of the late Czar, you have nothing to fear in London, Paris or New York.

Efforts are on foot to pass a law making it illegal in this city to operate phonographs, pianos, bells, rattles, window-tapping devices, etc., that can be heard at a distance of more than ten feet from a shop. The proposed ordinance is a good one, for Broadway, Forty-second street, and other busy thoroughfares recently have been made true infernos of noise by vendors of musical and other kinds of merchandise who seek to attract customers through insidiously sophisticated sounds. Were we hapless pedestrians not plagued sufficiently with elevated railroad rumblings, Subway vibrations, surface car bangings and gratings, builders' blasts and riveting, taxi horns, motor whirrings, truck poundings, whistling, shouting, and intermittent obligatos from clanging ambulance gongs and screeching firemen's sirens? To walk some of our streets now has become as hideously symphonic, even if not as rhythmically ordered, as a composite of Berlioz's March to the Scaffold and his dance of the devils on the Brocken, the open air branch of Hades.

C. D. Hilles, a leading Republican, sounds a warning against what he considers the menace in the reported candidacy of Henry Ford for President. Mr. Hilles says that election of the automobile king would "commercialize the highest office within the gift of the electorate," and it would place at the nation's head "a mere bag of gold who knows nothing about anything except making automobiles." Ford has created an amazingly big and prosperous factory and pays high wages, continues the Hilles broadside, but on the other hand he is a bigot in racial and religious matters, stirs up intolerance and un-Americanism, "has revealed a political knowledge and sense that a school boy would be ashamed of," and asserted publicly on the witness stand that "all history is mere bunk." Mr. Hilles might have added that when Ford was approached some years ago with the proposition to become sole guarantor of the Detroit Orchestra, he answered: "I wouldn't give five cents for all the music and art in the world." The Hilles statement climaxes in the assertion that Ford would make a pitiable spectacle as President. We agree with that opinion to such an extent that if Ford becomes President we shall pack up all our belongings, yes, every bit of pen, paper, and ink, and emigrate for life to Tobolsk, Tsien-Tsin, or Panga-Panga.

Many a man is wearing a hunted look because he doesn't know, at the present high prices for synthetic gin, whether to stop buying the stuff or to give up his children's music lessons.

There is nothing new under the sun. A doctor just discovers that scopolamin, a drug, makes persons tell the truth. Long ago Hagen used the stuff on Siegfried in *Götterdämmerung*.

VACATION.

- 1—Anticipation.
- 2—Realization.
- 3—Satiation.
- 4—Stagnation.
- 5—Cessation.
- 6—Occupation.
- 7—Elation.

Nilly (at radio apparatus)—"Which station do you prefer?"
Willy—"JAZZ." LEONARD LIEBLING.

RAVINIA OPERA

(Continued from page 5)

little she had to do. Louis D'Angelo was a dignified King of sonorous voice, and Desire Defrere as the Herald was excellent. Hasselmans conducted.

MONDAY, JUNE 25.

All through the season Monday nights at Ravinia are given over to symphonic concerts, with the soloists selected from among the principal singers and members of the Chicago Symphony Orchestra. At the first concert last Monday night, the soloists were Marion Telva, the contralto; Jacques Gordon, concertmaster of the orchestra, and Virgilio Lazzari, who substituted for Armand Tokatyan, who was ill. Hasselmans conducted.

LA BOHEME, JUNE 26.

A vocal teacher who would advertise that all his students sing true to pitch, and also that vocalists who deviate from true pitch could be made to sing on key would make a small fortune. Anyway, he would make more money than those two or three charlatan vocal theaters of Chicago who, though they don't advertise the fact, tell students that if they study with them they will secure them engagements on the road or in Chicago, and even with the opera. At the performance of *Bohème* on Tuesday evening several of the principals sinned against true pitch. It is a fact that if, when singers deviate from pitch they would be so informed by the critics, they surely would correct the fault, but when no one mentions it the singer pays no attention and continues marring his or her work by the same blemish, which soon becomes chronic and then very hard to remedy. According to many vocal teachers, poor training or poor voice placement result in the singer deviating from pitch. There are many other reasons, but the fault can be altogether obliterated if one studies rightly.

Giacomo Lauri-Volpi, known here only through such papers as the *MUSICAL COURIER*, which informed the readers of the young tenor's big success abroad and more recently at the *Metropolitan* of New York, where he made many successful appearances last winter, made a very fine impression at his debut at Ravinia. His voice is one of great freshness, powerful especially for a lyric tenor; he enunciates well and made many friends by his presentation of the poet. After the *Racconto* the performance was completely stopped, so persistent was the applause and the demand for an encore, which rightly was denied the begging public. Thalia Sabaniewa, one of the prettiest lyric singers seen on the operatic stage in many a day, also made her first bow to a Ravinia audience, and by the simplicity with which she rendered the part she won the hearts as well as the approval of her hearers. Miss Sabaniewa made her Mimi a very sweet creature and she voiced the music in a like manner. She was pleasing—nothing more, nothing less. Margery Maxwell made a big hit as Musetta, and her singing of the Waltz song was one of the big moments in the opera. She won salvos of plaudits and made the second act practically her own. Vicente Ballester, an old favorite, has taken on weight since last heard here in opera; likewise, his voice has increased in volume. His Marcello, sympathetic and beautifully voiced, made the first reappearance of the young baritone most successful. Leon Rothier was Colline, Louis D'Angelo the Schaunard, Paolo Ananian the Benoit and Alcindoro, and Giordano Paltrinieri as Parpignol rounded up an excellent cast. Papi conducted.

LUCIA, JUNE 27.

The performance of *Lucia* was in every respect a big credit to Ravinia and the habitudes of opera there have many reasons to remember its presentation. Graziella Pareto, who made a brilliant reentry earlier in the week as *Violetta* in *Traviata*, was the *Lucia*. Her voice, as already mentioned, has taken on considerable volume without losing any of its former freshness and sweetness. When Pareto first came to these shores and was heard with the Chicago Opera Association during its stay in New York, her style of singing was very much admired and it was re-

gretted then that the voice was not of larger dimension, as with a bigger organ it was predicted she would become the dream of coloratura soprano. The dream has been realized now. Pareto, a splendid musician, always sings true to pitch; she does not force her tones; even when her voice was smaller she preferred to be a tiny bird than a shouter. Her *Lucia* proved a masterpiece of vocal art, and though the part does not require much histrionic ability, she went through it with that grace always noticeable in her make-up. Tito Schipa was the *Edgardo*—a role in which he has been heard many times at the auditorium and in which he electrified the Ravinia audience by the beauty of his voice as he did those who heard him at the downtown theater last winter. The young Italian tenor is a big favorite here. Everybody loves him and wishes him well, and on this occasion he rewarded his innumerable friends by giving them of his very best, and then, Schipa is unsurpassable. Needless to add, he was feted to the echo by the delighted public. Giuseppe Danise, as *Ashton*, gave eclat to the performance, singing the role with great tonal nobility and acting it in like manner. His success knew no limitation and the verdict of the audience was well understandable. Virgilio Lazzari, a newcomer at Ravinia but an old favorite in Chicago, handled the part of *Raimondo* in such fashion as to call only for superlatives. Giordano Paltrinieri as *Lord Arthur*, Philine Falco as *Alice*, and Louis Derman as *Norman*, rounded up an excellent cast. Papi conducted.

CARMEN, JUNE 28.

After the tropical weather of the last few weeks, a breeze that blew from Lake Michigan lowered the temperature some forty degrees and a fur coat would not have been out of place when witnessing the performance of *Carmen*. Considering the sudden change of weather the attendance was surprisingly large. This was due probably to the success made last year at Ravinia, by Ina Bourskaya, who reappeared in a role in which she has won much praise. Due also to the temperature, her performance suffered, as it was not up to her own standard; then, *Carmen* is, after all not one of her best roles. Josephine Lucchese made a most favorable first appearance with the company as *Micaela*. The newcomer has a nice personality, a beautiful voice, especially in the upper register, and she showed fine musical intelligence by her very clever rendition of the *Je dis que rien ne m'epouvante* aria, which rightly was acclaimed by the audience as it was as nice a piece of singing as has been heard in these surroundings in quite a while. Morgan Kingston's *Don Jose* is familiar to opera-goers in these surroundings and the popular tenor found many opportunities to win the approval of his hearers. Vicente Ballester is decidedly not at home when singing French opera. The French text seems to bother him and this was reflected in the emission of some of his tones and the omission of some words. Then though Spanish, his *Escamillo* is commonplace. Paolo Ananian was *Zuniga*. Margery Maxwell, a pillar of strength in any opera in which she is billed, made again a great deal more than is usually the case of the small part of *Frasquita*. Philine Falco appeared as *Mercedes*, and Louis D'Angelo and Giordano Paltrinieri, as the two smugglers, were all that could be desired. Hasselmans conducted and the stage pictures of Armando Agnini well deserve special mention.

MADAME BUTTERFLY, JUNE 29.

Singing off pitch, particularly by the younger singers, seems to have reached the epidemic stage and the best way to cure that ailment is for music reviewers to criticize the sinners harshly. When a singer deviates from pitch only occasionally he can be excused, as nervousness, indisposition and many other causes, may bring about that regrettable deviation. But when different artists are caught here or there nightly singing sharp or flat, apologies cannot be accepted. Several of those who appeared in *Butterfly* often sang off pitch. This being stated, let it be added that the performance as a whole was one of the most interesting so far this season.

Florence Easton—not in the class above—appeared in the title role in which she has won many triumphs not only here, but in many other opera houses. Her *Cio Cio San* is a



GAY MACLAREN

and her husband Al Sweet (left) and Ernest Briggs (right) at the Zoological Gardens, Cincinnati, Ohio, where Mr. Sweet and his Singing Band are giving three weeks of concerts under the management of Mr. Briggs.

sympathetic creature that won the hearts of the spectators. Vocally, its merits are numerous. The duet of the first act between Easton and Lauri-Volpi was so well sung as to electrify the audience to a pitch of enthusiasm seldom registered at Ravinia. Really, the duet has rarely been done with such fervent accents of love and passion and golden tones as by those two singers, who, at the close of the first act were recalled before the curtain innumerable times to bow acknowledgment to the vociferous plaudits of a rapturous audience. Marion Telva made up well as Suzuki and sang the music satisfactorily. Lauri-Volpi deepened the good impression made on first hearing, as his *Pinkerton* is a lieutenant who allures, is youthful and voiced so well at times as to obliterate some little musical errors. Lauri-Volpi is a big acquisition for Ravinia. He is already a favorite and before the season is over his popularity will know no limitation. Vicente Ballester was up to his own fine standard as *Sharpless*. Paltrinieri, a most satisfying singer, made quite a little of *Goro*. Ananian was the *Bonze*, Louis D'Angelo, the *Yamadori*, Philine Falco, the *Kate* and Max Toft a very funny commissioner. Papi conducted.

MANON, JUNE 30.

The first performance this season of Massenet's *Manon* came at the end of the week, too late for review in this issue. Thalia Sabaniewa, a very modest artist, sang the title role. Tito Schipa appeared as *Des Grieux*, Leon Rothier was the *Count*, Desire Defrere the *Lescaut*, and in the smaller roles appeared Louis D'Angelo, Giordano Paltrinieri, Margery Maxwell, Philine Falco and Paolo Ananian. Hasselmans conducted.

RENE DEVRIES.

Chamlee Scores with Roxas' Pallidi Sogni

Mario Chamlee, Metropolitan Opera tenor, who gave a recital in London on June 3, scored a triumph with Emilio A. Roxas' song, *Pallidi Sogni*.

Mrs. Ruth Miller Chamlee writes to the composer as follows: "Greetings from London, where Mario had a great success. *Pallidi Sogni* always splendid."

Sapio-Horsbrugh Radio Recital

On Friday night, June 15, Olga Sapio, pianist, and Beatrice Horsbrugh, violinist, gave an interesting radio program from WEAF, including a Grieg sonata, and Beethoven and Chopin numbers. Judging from the many letters received, their artistry was highly enjoyed and appreciated.



Kaufmann & Fabry Co. photo.

FLASHLIGHT PHOTOGRAPH OF THE OPENING NIGHT AUDIENCE AT RAVINIA PARK, JUNE 23, WHEN LA TRAVIATA WAS GIVEN.

FELIX FOX SCHOOL FILLS LONG FELT NEED IN BOSTON

Individual Attention Given Every Pupil—Assemblies an Important Factor—An Excellent Faculty—Laura Littlefield Wins Success in South—Flint Pupils' Activities—Other News

PUPILS' RECITAL AT FELIX FOX SCHOOL.

Boston, July 1, 1923.—A pupils' recital of uncommon interest was given Tuesday evening, June 12, at the Felix Fox School of Pianoforte Playing on Marlborough street. The program was drawn from Kroeger, Chopin, Schuett, Grieg, Gliere, Rachmaninoff, MacDowell and Liszt. Those participating included Louise Farber, Elinore Mattern, Clarissa Herrick, Ida Cohen, Kathleen Dolliver, Buttram Borison, Ellen Christensen and Emma Weston. The concert was noteworthy for the scrupulous attention paid to the fundamentals of musicianship, to the niceties of phrasing, to rhythm and to tone color. A friendly audience which completely filled the auditorium of the school was very enthusiastic throughout the concert.

This occasion furnished a welcome opportunity to say a few words in appreciation of Felix Fox and of the high place occupied by his famous school. Mr. Fox himself has long been recognized as the leading American exponent of the teaching art of Isidor Philipp, the eminent virtuoso and professor at the Conservatoire National de Musique in Paris. After winning the Helbig prize at the Royal Conservatory of Music at Leipzig, he studied several years with Philipp in Paris and acquired a thorough mastery of pianistic resources from his celebrated French master. This is an important factor in Mr. Fox's work as a virtuoso, and is also an invaluable part of his equipment for the difficult task of developing the individual element in the personality of the pianoforte pupil.

The Felix Fox School of Pianoforte Playing (formerly the Fox-Buonamici School) provides a means by which a thorough musical education may be obtained under ideal conditions. Long experience has proved that music cannot be taught by inflexible rule, and in many instances the routine of class work in pianoforte study has a dulling effect on a truly musical nature. Realizing this, Felix Fox and the late Carlo Buonamici, in 1908, established the Fox-Buonamici School of Pianoforte Playing to develop the individuality of the pupil by a close association between the teacher and pupil.

INDIVIDUAL ATTENTION.

The original idea has been developed and persistently maintained. The pupil is treated individually; his capabilities

and musical sense are studied and the plan of his instruction thoroughly outlined and followed. In short, the pupil is the primary consideration—not the method—and, in addition, the pupil obtains all the advantages of a musical education in a



FELIX FOX.

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school that can offer every branch of music essential to pianoforte playing. The pupil's progress is independent of the general rate of advancement because the pianoforte instruction is entirely private and therefore conditioned solely on his own efforts and ability. Each pupil, irrespective of grade or instructor, is heard at regular intervals by the director.

ASSEMBLIES.

Twice each month an assembly is held, under the personal charge of the director. At these assemblies each pupil is expected to play, at least once each term, a composition with which he is familiar, selected by the teacher, the playing sometimes being competitive. Thus, before a small group of sympathetic hearers, the student is given his first practice in playing before others. This has proven a most effective cure for self-consciousness, the great hindrance to public playing. It also serves as a preparation for later performances in pupils' concerts, to which the public is admitted.

CURRICULUM.

The school aims, primarily, at pianoforte playing, but all sides of the art are thoroughly presented, there being classes for the study of theory, harmony, counterpoint, sight-playing, solfeggio, etc. The outlines of musical history, music nota-

tion, and similar subjects are taught to facilitate the pianoforte study of the student; these classes are for those pupils needing particular attention in this direction. The course in theory of music and musical form, dealing with acoustics, rhythms, groupings, embellishments, musical form, dance form, sonata, fugue, etc., is designed for those especially interested and for students who need theoretical work in connection with their pianoforte study.

There is no specified time for the completion of the so-called pianoforte course, the rate of progress being governed entirely by the pupil's natural ability and endeavor. Certain prescribed work must be covered in each grade, embracing a required amount of indispensable technical work and pieces most suited to the pupil's needs. This work must be accomplished before he can be admitted to more advanced standing, although at all times the emphasis is placed upon quality rather than quantity.

In the intermediate grade, while no set examination is imposed, the assemblies, in which all pupils participate, unless excused for valid reasons, serve as a preparation for a final test before examiners, passing of which admits to higher standing. This test is given upon the teacher's recommendation and the records of past work.

DIPLOMAS.

A teacher's diploma is granted only to those who have done the required pianoforte work, together with a course in harmony and theory. For a soloist's diploma, the creditable performance of a public recital is necessary. A special certificate, showing the amount of work done, can be obtained by those not able to complete the prescribed course. Applicants who have had previous instruction in pianoforte and do not desire a full course may register at any time and will be assigned to the grade to which their ability entitles them. Pupils may enter at any time, and are admitted to the grade for which they qualify, being then cussed as elementary, intermediate or advanced students.

THE FACULTY.

The faculty is composed entirely of teachers with whose ability and experience the director is personally familiar—in fact, pianists who have studied either with Mr. Fox or Mr. Buonamici. The teaching staff, besides Mr. Fox, includes Marion Fox, Mary Shaw Swain, Ruth Lavers, Sara L. Collins, Ernest Bray, Harrison Potter and Harris S. Shaw. Mrs. Swain is widely and favorable known as an accompanist, while Mr. Potter has been the recipient of warm critical praise for his uncommon abilities as a concert pianist.

Although Mr. Fox will continue to do some coaching through July, the school has now closed for the season. It will reopen for its sixteenth year in the fall.

THE BOSTON "POP" CONCERTS DRAWING TO A CLOSE.

The next to the last week of the "Pop" concerts of the Boston Symphony Orchestra has found the customary throngs flocking to this delightful entertainment. Mr. Jacchia's spirited conducting and the admirable playing of his men stirred the audience to enthusiastic applause nightly. The programs prepared by the popular Italian conductor maintained their customary interest and variety. A noteworthy list was that which Mr. Jacchia prepared for Spanish night last Thursday evening. It included Borel's march La Sorella, Massenet's suite of dances from *Le Cid*, the overture to Rossini's *Barber of Seville*, a fantasia from *Carmen*, Chabrier's infectiously animated and vividly written Spanish rhapsody, Seigner's effective arrangement of a familiar dance by Granados, and Glazounoff's dance, *Panaderos*.

Last Sunday evening brought Russian night, attracting one of the largest audiences of the season. Wednesday evening was request night and again the hall was filled to capacity. Next week is the final week of the "Pops" season.

LAURA LITTLEFIELD WINS SUCCESS IN SOUTH.

Laura Littlefield sang the soprano part in a performance of the oratorio, the *Rose Maiden*, on May 28, at Salem



LAURA LITTLEFIELD

College, Winston-Salem, N. C. That Mrs. Littlefield added another success to her long list is indicated by the following press tributes:

Mrs. Littlefield sang her role with delightful ease, spontaneity and grace. She wove into her passage a wealth of beautiful color. Seldom has any artist sung before a small audience with more favorable results. There is a quality in Mrs. Littlefield's voice that is most unusual. It is noticeable expressive of freedom, of utter relaxation, of joy in the exercise of her talent.

Mrs. Littlefield sang in splendid form lending the lines of the poem the added charm of her superb lyric soprano voice. The *Rose Maiden* afforded her abundant opportunity to display the wide range of her voice with its winning flexibility of tone. Her unaffected friendliness and sincere appreciation of the desires of her hearers are pleasing companions of her art and understanding of music.

ACTIVITIES OF FLINT PUPILS.

Margaret Milles Henry, for several years past a pupil of Willard Flint, is one of Boston's well known sopranos, also a very busy and successful vocal teacher. A recital by several of her advanced pupils last week in Salem was enthusiastically applauded and was spoken of in the local papers in highly commendatory terms. Henry Jackson

Helen Teschner Tas

IN HOLLAND
With the Amsterdam
Concertgebouw Orchestra

Amsterdam Daily *Het Volk*, June 8th, 1923:



HELEN TESCHNER TAS is a highly sympathetic and gifted artist. Quietly, with a beautiful, warm tone, complete technical mastery and good understanding of the style, she played Mozart's A major Concerto. A healthy and musicianly conception, together with excellent violinistic qualities, made it a real delight to listen to her playing. The simplicity, the lack of technical display which so easily tempts many other violinists, the sincerity and absence of sentimentality with which she presented this peerless work of Mozart are proof that she is an artist of high standing who fully deserved the warm applause and the flowers bestowed upon her.

H. W. PENAAT.

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Warren, baritone, assisted and the warm welcome accorded him left no doubt as to the pleasure his singing gave to the audience. Mr. Warren has received his entire training from Mr. Flint, and is rapidly making a name for himself.

Besides her activities in singing and teaching, Mrs. Henry conducts the Angelus Glee Club, a chorus composed of her pupils, which is in great demand. A radio concert given recently at the Shepard Stores, Boston, by Mrs. Henry and the Glee Club was pronounced one of the most attractive of the season.

Another of Mr. Flint's pupils is William Gustafson, basso of the Metropolitan Opera for the past three years. Mr. Gustafson has sung many important roles with great success, and added to his laurels as leading basso in the performance of *Aida* recently given at the New York Polo Grounds.

ERNST HOFFMANN RETURNS.

Recent arrivals from Europe included Ernest Hoffmann, Harvard, '18, who comes over to visit his parents. Mr. Hoffmann has for the last two years functioned as one of the conductors of the Breslau Opera House, and will be best recalled here as having been conductor of the Pierian



WILLARD FLINT,
noted basso and vocal coach.

Sodality Orchestra of Harvard University for several years, as well as a member of the Boston Symphony Orchestra.

PIANOFORTE TEACHERS' REPORT.

The Pianoforte Teachers' Society of Boston, Eleanor Brigham president, has just issued its third annual report. Eight monthly meetings were held during the past year, four being devoted to the music of F. Addison Porter, G. A. Grant-Schaefer, Arthur Foote and Louis Adolph Coerne, with the first three composers present to play their own works. At the other meetings, programs of teaching material were presented by members of the society, and two Boston publishers were each given an evening to introduce their new music or books on theory and harmony. The society, which is increasing its membership every year, now includes about forty piano teachers of Boston and its environs.

J. C.

ARTHUR J. BASSETT RESIGNS AS PRESIDENT WORCESTER FESTIVAL

Lack of Adequate Support Causes Resignation—Will Be Succeeded by Hamilton B. Wood

Worcester, Mass., June 30.—The failure of the public to give adequate support to the Worcester Music Festival has caused the resignation of Arthur J. Bassett as president. Mr. Bassett, who served as president the last nine years, will be succeeded by Hamilton B. Wood.

J. Vernon Butler resigned as vice-president at the annual meeting June 28, and he will be succeeded by Matthew Percival Whittall. Harry R. Sinclair was reelected treasurer, and Arthur A. Pelton, clerk. T. Hovey Gage and Paul B. Morgan were reelected directors for three years. Mr. Whittall was elected a director to succeed Walter W. Farmer, who resigned.

The directors elected Stanley C. Brennan, Marcellus Roper, Harry L. Hodgkinson, Roland M. Cook, Hermann P. Riccius, George R. Bliss, Jr., Walter S. Young, William C. Steere and Theodore C. Ellis to membership.

One of the important duties of the directors will be to devise means to meet a deficit of \$5,000 from the last festival which was given in May. The board will also decide whether it is advisable to continue the festivals.

Mr. Bassett, who has been an active member of the association for more than thirty years, will continue to direct the music end of the work. He will be head of the music committee and a member of the board of directors. Mr. Bassett was instrumental in bringing Nelson P. Coffin to Worcester as conductor, and after his death, a short time before the May festival, he assumed the conducting with Mr. Butler. With Mr. Butler he conducted the festival in a praiseworthy manner.

Mr. Wood is a Worcester boy, a graduate of Williams College, where he was a leader in musical associations. He composed several Williams' songs and edited the College song books. He has been a member of the association six years and a director three. He is treasurer of the Commonwealth Press, of which his father, Oliver B. Wood, is president.

A. M. H.

Arthur Kraft Pleases Omaha

Arthur Kraft, tenor soloist at St. Bartholomew's Church, New York, is back from a month's tour, appearing at festivals, recitals and concerts. The last week he went to Omaha to appear as soloist with the Orpheus Male Chorus, a new organization composed of the young set of Swedish people of Omaha. This new chorus is under the direction of Fritz Carlson, a talented musician and an able director.

Mr. Kraft added several Swedish numbers to his program which brought him closer to the hearts of the people. While he is not of that particular birth, still he sings the Swedish songs like a native.

The Omaha World-Herald says of Mr. Kraft's work:

MUSICAL COURIER

"Arthur Kraft, tenor, is an artist of sterling value who did not take long to establish himself fully in that light. Gifted with a voice of lyric quality, he handled it with perfect breath control and colored his tones delightfully. His enunciation is clarity itself. O Sleep, Why Dost Thou Leave Me was sung with dignity and deep feeling. The Dream from Manon was sung in very good French and a most artistic manner. The Italian numbers showed the artist equally at ease. I Have Seen Dawn, by Warren, and En Cuba, by La Forge, completed two very interesting groups. Mr. Kraft responded to the warm reception accorded him with two encores, Duna, by McGill, and Little Trees, by Osgood."

Mr. Kraft will remain in New York for the summer, teaching until the first of August at the La Forge-Berumen studies, with which he is associated, after which he will go to the family summer home at Watervale, Mich., for rest and recreation and to learn several of the works that he will sing next season and new songs for his recitals this coming year.

Giannini to Make First Western Tour in January

Dusolina Giannini, the new soprano, whose early season engagements will be confined principally to Eastern territory, will be heard in the Middle West for the first time in January. This tour will open with a recital at Wells College, Aurora, N. Y., on January 9, and will be followed by an initial appearance in Toronto, Canada, under the auspices of The Women's Musical Club on January 11. In quick succession will come the following appearances: January 14, Olean, N. Y.; January 16, Wooster, Ohio; January 22, Rockford, Ill.; January 24, St. Paul, Minn., and January 25, Minneapolis. The last two appearances will be as soloist with the Minneapolis Symphony Orchestra, Henri Verbrugghen conductor. Mr. Verbrugghen happened to be present when Miss Giannini made her debut with the Schola Cantorum in Carnegie Hall, New York, on March 14, and immediately told the soprano's manager, Daniel Mayer, that he would arrange an appearance for her with his orchestra.

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P I A N I S T

Press Notices

"A fluent and facile command of the piano technic, * * * a combination of fire and delicacy in interpretation."—*Maurice Rosenfeld in Chicago Daily News.*

"Mrs. Sollitt has a vigorous command of the keyboard, a great technique, and much taste in employing it."—*Eugene Stinson in Chicago Journal.*

"The melody of the Romance was brought out with rich tone and poetic feeling, and the decorative figures were woven about it with grace."—*Karleton Hackett in Chicago Evening Post.*

"A deal of authority and temperament; technique of much fluency and absorption in and devotion to her profession."—*Hermann Devries in Chicago American.*



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KIMBALL PIANO

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Kathryn Meisle to Feature The Little House

Kathryn Meisle, the contralto, has discovered a very talented composer who hails from Portland, Oregon, namely, May Evelene Galbreath. The two met at the New York studio of William A. Brady, where they were both working with the well known singing teacher. Miss Galbreath drew Miss Meisle's attention to a little song she had written called *The Little House*, and the contralto offered to try it. She did so and liked it so much that she will use it on all her programs next season. The lyrics, which are by a San Diego woman, Edith Osborn, first appeared in the *Woman's Home Companion*. The song has been accepted for publication and has been dedicated to Miss Meisle.

Brandorff Pupil a Success

Ethel Rabe, coloratura soprano, sixteen-year-old pupil of Carl Brandorff, with whom she has studied daily for the last three years, was soprano soloist at the Anniversary Service of the Calvary Lutheran Church, Hillside, N. J. Her numbers were: Oh Lord Why Dost Thou Leave Me (Handel), and Jerusalem Thou That Killest the Prophets, from Mendelssohn's St. Paul. A large audience gave Miss Rabe an enthusiastic reception.

At the same concert Mr. Brandorff, who besides being a skilled vocal teacher is also a brilliant violinist and composer, played the following violin numbers: Arioso (Bach), Souvenir Poétique (Fibich), and Traumerei (Schumann).

Arthur Hackett Spending Summer in Alton

Arthur Hackett and his wife have left New York for Alton, N. H., where they will spend the summer. Mr. Hackett recently returned from a busy season on the Pacific Coast. His last two appearances of the season were at Lincoln, Neb., where he sang at the Commencement exercises of the University of Nebraska.

Hutcheson to Play in Richmond

Ernest Hutcheson has been engaged by the Musicians' Club of Richmond, Va., for a recital appearance next season.

Armand Tokatyan "Achieves Triumph" in Manon

During his season with the De Feo Opera Company in Baltimore, before leaving for the entire season at Ravinia Park, Armand Tokatyan, Armenian tenor of the Metropolitan Opera Company, made a profound impression in several of his best roles. As a climax came his admirable impersonation of Des Grieux in Massenet's *Manon*. The audience tendered the young artist a well-earned ovation, and the critics spoke most glowingly of his singing and acting, as the following excerpts will testify:

Armand Tokatyan, as Des Grieux, gave an unusually good performance. The smooth power of his tones, the resonant beauty, the ease and flexibility confirmed the admirable impression that he already has made.—The Baltimore Sun, June 13, 1923.

Armand Tokatyan, as Des Grieux, was in better voice than he has been at any time heretofore. Ah, faye, douce mègle, the solo in the third act, was superbly sung. In the duet with Sabaneyeva he was immensely effective.—Baltimore Daily Post, June 13.

Excellent also was Armand Tokatyan, the Armenian tenor, as the Chevalier de Grieux, and in the scene with *Manon* at the breakfast table especially he rose to fine heights.—Baltimore Evening Sun, June 13.

Armand Tokatyan, as Chevalier des Grieux, achieved a triumph. The sonority and opulence of his tenor voice, his sense of rhythm and

tonal color, his feeling for dramatic climax, all coming to make his singing of genuine musical value. The ease with which he can build up splendid climaxes with no apparent effort shows his remarkable control of his voice. His singing in the third act, in the scene at St. Sulpice was as fine as anything that has been done here this season.—Baltimore American, June 13.

As Des Grieux, Armand Tokatyan once again demonstrated to an admiring audience his possession of a vocal organ of ingratiating qual-



Mishkin photo.

ARMAND TOKATYAN

ity. Its timbre, equal in all registers, is clear, vibrant, intensely musical and thoroughly satisfying, and particularly striking is the remarkable ease with which he produced his tones. The emotional attribute with which his singing abounds never appears to be studied or forced, but rather to be an essential part of himself and of his reading of the character of the lover.—Baltimore News, June 13.

Mr. Tokatyan was scheduled to make his debut at Ravinia Park last Monday, followed by an appearance in *Cavalleria Rusticana* the next evening. He recently signed a contract to make records for the Vocalion.

Duncan Dancers' New Dates

The Duncan Dancers—Anna, Lisa and Margo—have been engaged by Mrs. Wilson-Greene to open one of her courses in Washington, D. C. Another engagement closed recently was with the Musical Art Society of Pittsburgh.

Alda for Chicago Civic Opera

According to a telegram just received from Chicago, Frances Alda has been engaged by the Chicago Civic Opera Company as guest artist for the coming season.

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Norfleet Trio Makes Unusual Offer

At the recent biennial convention of the N. F. of W. C. at Asheville, N. C., an unusual offer was made by the Norfleet Trio (through Mrs. Hall, national chairman of the Junior Clubs of the Federation), which was unanimously accepted by the National Board. In Mrs. Hall's study outline for Junior Clubs she has placed considerable emphasis on ensemble playing. The Norfleet Trio, in its national crusade for chamber music, has been engaged to appear before many junior clubs all over the country. Now it has made an offer to give a junior matinee program free for the junior club which sends in by August 15 the best essay by a club member on chamber music. The trio will bear its own travelling expenses to any prize winning club within fifty miles of its regular itinerary, additional mileage to be assumed by the club. The Norfleet Trio's itinerary for next season will take it to practically every section of the country, and the date of the concert will be determined thereby, though the club's convenience will be considered as far as possible.

The contest is open to any Federated junior, juvenile or junior artist club in the United States. Only one essay may be submitted from each club, not to exceed 500 words, and must be sent to the contest committee, National Bureau for Advancement of Music, 105 West 40th street, New York City, not later than August 15. The manuscript must be signed with a nom de plume, which must also be written on a sealed envelope containing the correct name and address, accompanying the essay. The judges of the contest are Mrs. William John Hall, C. M. Tremaine and the Norfleet Trio, and the decision will be announced September 1 through the National Bulletin and musical magazines. The prize winning essay will be published in the National Federation Bulletin, sent out through the News Service of the National Bureau for the Advancement of Music, and will be read at the concert given the winning club.

Elizabeth Gutman in Recitals for Children

Elizabeth Gutman, well-known as a recital and concert singer, and as a folk-song specialist, recently demonstrated her versatility by singing a number of recitals for children. Among the cities where she appeared in her *From Mother Goose to Shakespeare* program, as she calls it, were New York, on April 14; Philadelphia, April 17; and Baltimore, April 7. As the name suggests, the recital comprises various groups in costume, such as Mother Goose Songs, Chinese Mother Goose Rhymes, and Shakespeare's Songs, the last in an Elizabethan costume. Her young audiences enjoyed the recitals greatly, as was attested by many encores, and by their reluctance to leave even when they were told it "was all over." In Philadelphia, at the Oak Lane Country Day



ELIZABETH GUTMAN AS MOTHER GOOSE

School, even the kindergarten was present, and was held spellbound for the entire hour. Miss Gutman was ably accompanied by Ruth Gervais, who also contributed effectively to the program. A number of Children's Recitals for next year have already been booked.

Orchestral Engagements for Laros

Earle Laros made his first orchestral appearance some years ago with the Arnold Volpe Orchestra of New York. He was engaged through his manager to tour with this organization in Pennsylvania and New York State, and the MacDowell concerto was chosen for the solo number. At the final rehearsal it was decided to play another work, and Mr. Volpe suggested the Liszt E flat concerto. Having studied the work, but having had no rehearsals with orchestra, Laros agreed to change his number, and after looking through the score for a few minutes took up his part with as much surety as he had in the other number. The critics in the cities visited commended the pianist for his fine art. Mr. Laros has since played the Saint-Saëns second concerto with the New York Philharmonic, the MacDowell concerto with the Philadelphia Orchestra (three times), the Tschaikowsky concerto with the Russian Orchestra and the Chopin E minor concerto with the Lehigh Valley Orchestra.

The coming season will find Mr. Laros playing with other orchestras, as arrangements are now being made for some appearances with the New York Symphony under Walter Damrosch.

Lyell Barber Goes to White Mountains

Lyell Barber, pianist, left on July 4 to visit some friends in the White Mountains, at Passaconaway, N. H., for a month. After that, he will be in New York, except for shorter visits, during August and September.

STRAVINSKY'S NEW BLACK AND WHITE BALLET, LES NOCES

By Mary Ellis Odycke

(Special Correspondent of the MUSICAL COURIER).

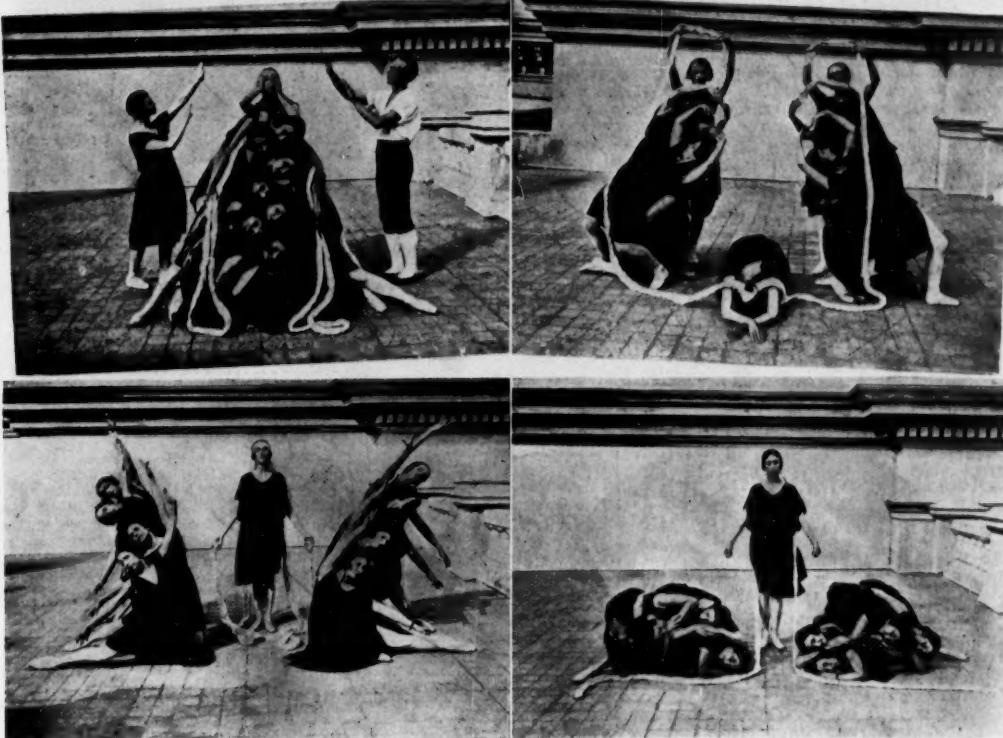
Paris, June 15.—Beyond the Bourse and the great markets, far beyond most of the theaters and the hunting ground of orthodox taxis, a great crowd gathered a few nights ago at the ancient Gaîté-Lyrique Theater. Some of the people stood upon the sidewalk to sigh over the brocades

body recognizes into the realm of generality that is at once infinitely true and infinitely pathetic.

The applause that brought Daubrovská, the bride, and the groom, and Nijinska, and M. Ansermet, the conductor, and finally M. Stravinsky himself to the stage, was not

guished pianist and the crew might have been obliged to descend into the English Channel instead of succeeding in making a landing a few miles from Calais. The artist was a guest of the Daimler Company, in whose planes she has frequently flown, and this near catastrophe was the first mishap she has had. The pilot informed her later that with the broken valve that caused the trouble, he could not have kept aloft five minutes more. In a letter telling about the experience a few hours later, Mme. Romaine says: "We are to be picked up tomorrow by a Dutch plane, meantime, I'm in for a night in Calais, the last place I ever expected to be. Glad not to be floating around in the water somewhere! Don't fancy myself as a drowned beauty."

Mme. Romaine has been back and forth between London and Rome twice in the past month and last week she was scheduled to play at a dinner in the studio of Richard Jack, the portrait painter. Several months ago he did a striking canvas of the pianist which will be exhibited in New York next fall. In August, Mme. Romaine will give her London recital; in the interim another trip to Rome will find her a guest at the Siamese Embassy during the celebration of the visit of the Prince of Siam and his suite.



GROUPS FROM THE NEW STRAVINSKY BALLET, LES NOCES, RECENTLY PRODUCED IN PARIS.
The ballet, both in its choreography and music, is a sort of satire upon marriage customs and ceremonies. The peculiar groupings were all arranged by Mme. Nijinska. It will be noticed that the bride wears pigtails eight feet long.

and pearls that rustled by, but most of them sported too many pearls and too little brocade to notice what the rest of them wore at all.

Within the theater a certain Russian temper heralded the opening of a week of the Russian Ballet and hinted that the purpose of the performance was the relief of Russian refugees. Fan-like head-dresses glowed about many a face, and all the lost crown jewels seemed sprinkled among the boxes. But the prevailing mood was of international interest, as reflected by such varied individuals as Picasso, Cocteau, Morand, John Barrymore and John Alden Carpenter.

Chief upon the program stood the new ballet of Stravinsky, Noces, enacted for the first time anywhere. It conveyed against the subtly simple background of Goncharova, a black and white young bride, with two glorious eight-foot pigtails, two sad black and white parents, and some four and twenty black and white maiden attendants bewailing her prospective departure from their midst. Then it showed the equally unresponsive black and white groom, surrounded with his parents and playmates, apparently urging him to the wedding.

Finally it depicted the couple united beside their little house watching the continued gyrations of both bands of friends in utter apathy until a little door opened to show the nuptial furniture, piled high with geometrical pillows.

To serve at this bland little festival, Mr. Stravinsky uses for the most part two warring pianos, a xylophone and attendant battery, and a peculiarly harassed chorus that sing his Russian text with the aid of four soloists. The effect is of the continuous banal hysteria at almost any wedding, of wearisome monotony in the pitch of excitement. The ballet figures, devised by Nijinska, crystallize every possible feeling into a ritual. The women gossip together in a mass like an isosceles triangle, the men try to urge on the young groom with exercises that resemble only the daily dozen of a pair of compasses. The music furthers the illusion. Not one of the musical quotations that enlivened Petrouchka earlier in the evening has been admitted. Judged by any preconceived standard, the sounds are raucous, cruelly ugly, incredible. But the composer has apparently set out to make fun of a set of conventions that are really very funny. In doing so, he has coolly achieved his purpose, and at the same time, lifted the individual antics that every-

compounded of merriment alone, but seemed to suggest the enthusiasm that greets the spontaneous appeal of the most direct art. And it seemed quite inevitable that the good well-tried folk-elements of the Prince Igor Dances should let down the audience by degrees at the end of the festal evening.

Mme. Romaine in Airplane Mishap

Those good fairy spirits that watch over musicians (sometimes), tucked themselves somewhere in the Daimler airplane that attempted to take Ninon Romaine from London to Amsterdam a week or so ago, else the distin-

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ALLIE E. BARCUS, 1006 College Ave., Ft. Worth, Texas.
ANNA CRAIG BATES, 732 Pierce Bldg., St. Louis, Mo.; classes held monthly throughout the season.
MARY E. BRECKISEN, 354 Irving Street, Toledo, Ohio.
MRS. JEAN WARREN CARRICK, 160 East 88th St., Portland, Ore.
DORA A. CHASE, Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.
ADDA C. EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio; Summer and Fall Classes—Columbus, Dayton, Cincinnati and Bellefontaine, Ohio; Atlanta, Ga.
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IDA GARDNER, 15 West Fifth Street, Tulsa, Okla.
CARA MATTHEWS GARRETT, 1319 West Lewis St., San Diego, Cal., Normal Class July 23.
MRS. JULIUS ALBERT JAHN, Dallas Academy of Music, Dallas, Texas.
MAUD ELLEN LITTLEFIELD, Kansas City Conservatory of Music, 1518 Linwood Blvd., Kansas City, Mo.
CLARA B. LOCHRIDGE, 223 N. Fifth St., Mayfield, Ky.; Summer Classes—Bowling Green, Ky.; Cincinnati, Ohio; Long Beach, Calif.
CARRIE MUNGER LONG, 608 Fine Arts Bldg., Chicago, Ill.; Summer Normal Classes, July and August.

HARRIET BACON MACDONALD, 825 Orchestra Bldg., Chicago; Cleveland, Ohio, July 2; Chicago, Aug. 6.
MRS. WESLEY PORTER MASON, 5011 Worth Street, Dallas, Texas; Classes beginning first week in June; second week in July.
LAURA JONES RAWLINSON, Portland, Ore., 61 North 18th St., June 19, 1923; Seattle, Wash., Aug. 1 1923.
VIRGINIA RYAN, 828 Carnegie Hall, New York City.
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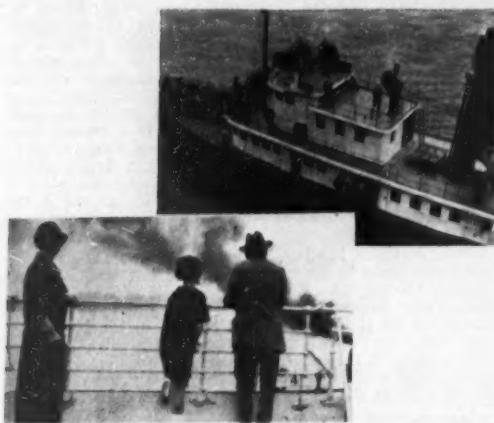
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HUGO RIESENFIELD RETURNS FROM EUROPE.
The Major's Committee on Music and the staff and musicians of the Rivoli, Rialto and Criterion theaters, aboard the Macon, which steamed out to sea on Saturday, a week ago, to escort the S. S. Paris, which brought back to these shores Hugo Riesenfeld, Mrs. Riesenfeld, and their daughter, Janet, who have been in Europe. The second picture shows Mr. Riesenfeld and his little daughter watching the Macon from the deck of the Paris, with Mrs. Riesenfeld standing at the left.

Burmeister Sings as Naturally as a Bird

Anna Burmeister, the soprano who recently has gone under the management of Evelyn Hopper, started as a child to study piano, intending to become a concert pianist. As she grew older, however, she realized that her real talent was in her voice, and thereafter she took up her vocal studies diligently.

Miss Burmeister gave her first New York recital in Aeolian Hall two seasons ago. Since then she has toured the Middle West and North West extensively, in concert and oratorio engagements. Last season Miss Burmeister was soloist with both the Minneapolis and Chicago Symphony orchestras. Everywhere she has appeared the critics and the public have praised her highly for her art. Following her New York recital the critic of the Tribune stated: "Her voice has been intelligently trained, so that she sings easily, phrases smoothly and shows appreciation of various styles." After an appearance in Chicago, according to Hermon Devries in the Chicago Evening American, "It was



Photo by Fernand de Guelde.
ANNA BURMEISTER

really a delight to listen to tone-production so effortless, tone that flowed forth with ease, a lovely voice homogeneous from register to register, diction that is both refined and cultivated, whether in the French or English language, and a singing style that is pregnant with intelligence and temperamental warmth."

"She captivated the audience on her first appearance and held it throughout the trying program," so wrote the critic of the Toledo News when Miss Burmeister was called upon

at the last moment to substitute for another artist who was unable to appear. Critical praise from Minneapolis states that "She will win her way to the front of professional vocalists;" from Duluth, "Miss Burmeister is clearly one of the greatest artists Duluth has heard for a long time;" from Peoria, "Most brilliant and accomplished vocalist;" from Bloomington, Ill., "She sings as naturally as a bird and apparently with as little effort."

Miss Burmeister will open her 1923-24 season with a song recital for the Fortnightly Club of St. Joseph, Mo., October 15, and will follow with a concert in Duluth, Minn., under the management of Mrs. George S. Richards.

Fostoria High School Band Wins Competition

Fostoria, Ohio, June 24.—The proudest day in the history of Fostoria was June 10, 1923. For on that day the high school band came home after winning the national championship in Chicago. For three years, Fostoria has felt that she had the best band of its kind in the United States and was not backward in saying so. This spring when the director, J. W. Wainwright, announced his readiness to enter the national contest, money was raised to give the boys a week in Chicago. Just enough opposition was met to give the enterprise battle spirit and to put the boys on their mettle. Can a town of only 10,000 send a high school band to a national contest and win? Mr. Wainwright had spent the hardest working months of his life getting the band into a harmonious unit and had drilled it, long and hard, all winter. It had played at weekly concerts to packed houses. He was ready and confident. He chose for "attack and release" the Spirit of Fostoria, a march written by Mrs. Wainwright and himself, and the Bohemian Girl for tone



MABELLE ADDISON.

contralto, who has been engaged for another concert as soloist with the Bach Choir, this time at the Auditorium in Ocean Grove on Saturday evening, August 11. This will be her fourth appearance with the choir under Dr. J. Fred Wollen's direction within nine months. November 4, 1922, she sang with that organization in the Academy of Music, Philadelphia; December 27, 1922, she was heard in the Liberty High School Auditorium, Bethlehem, and on May 26, 1923, she was soloist at the Bach Festival in Bethlehem, all of which is proof of the success which she scored on each occasion.

Lina Coen to Teach All Summer

Lina Coen, coach and accompanist, who specializes in French repertory, will teach all summer at her New York studios, 308 West Ninety-seventh street.

Mme. Coen holds the distinction of having had in her class many leading Metropolitan Opera Company singers as well as others prominent on the concert stage. Leon Rothier has coached with her for many years, also Marion Telva, contralto of the Metropolitan Opera Company, during the past three years, and Viola Philo is again coaching with her.

Alexander Bloch Gives Pupils' Recital

Alexander Bloch, the well known concert violinist and pedagogue, as well as preparatory teacher to Prof. Leo-pold Auer, closed his season on June 23, with a brilliant pupils' recital at his New York studio, 422 West Twenty-second street. The participants were Margaret Lester, Irma Cooper, Oscar Bregman, Elizabeth Rosenberg, Marie Dinkelspiel and Irene Hirsch.

Mr. and Mrs. Bloch have gone to Lake Placid, N. Y., where they will teach until September 15.

Fritz Reiner to Settle in Cincinnati

Fritz Reiner, conductor of the Cincinnati Symphony Orchestra, is in Italy arranging for the removal of his family and household goods to Cincinnati. He has purchased a handsome home in one of the most desirable suburbs of the city and will take up his residence there upon his return to Cincinnati next October.

Marionette Concert Company in Philadelphia

Among the important contracts closed for Caryl Bensel's Marionette Concert Company is one with the Matinee Musical Club of Philadelphia, Elizabeth Hood Latta, president, at the Bellevue-Stratford.

Hudson Booked for Eastman Theater

On the program with Sigrid Onegin, of the Metropolitan Opera Company, Byron Hudson, tenor, has been engaged by J. E. Furlong for the course of concerts at the Eastman Theater, Rochester, for March 19, 1924.

Joint Recital for Althouse-Middleton

Paul Althouse and Arthur Middleton have been booked for still another joint recital next season, at Galesburg, Ill., on Monday, November 26, thus adding to the long list of such engagements the artists will make together.

Margaret Northrup Sails

Margaret Northrup, soprano, was scheduled to sail for Europe yesterday, July 4, on the first trip across of the Leviathan.

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UNVEILING OF BEECHER BUST IN HALL OF FAME RECALLS HIS MUSICAL ACTIVITIES

When the bust of Henry Ward Beecher was unveiled as one of the Nation's Immortals in the Hall of Fame at New York University recently, both the newspaper comments and the speeches about the clergyman dwelt on the fact that he had been a great pastor. His influence and interest

scribed to his father, served to stir and revive many pleasant recollections concerning the interesting events of the famous Plymouth Church and its equally famous pastor. Such names as Antoinette Sterling, Emma Thursby, George Werrenrath, Henry Camp, and others—much too long a list to be given here—spring to mind along with the many famous singers and organists who were heard there during the Beecher period.

Beecher's famous choirmaster and leader at Plymouth Church was Henry Camp, Reinald Werrenrath's maternal grandfather. Mr. Camp was an exception to the rule, as he was not the usual organist, choir director, but was the leader because he was an excellent bass and an equally fine musician. He had this position for fifteen years, and also one other splendid one, that of unaccompanied quartet choir director in the old First Presbyterian Church, which position he held for over twenty-six years.

"Plymouth" during Beecher's time had the finest and largest chorus of any church—there were sixty members in the choir—and a famous quartet, of which the well known George Werrenrath (Reinald's father) was the tenor soloist. The older Werrenrath sang there seven and a half years, shortly after his arrival in America from Denmark in 1876.

Henry Ward Beecher was apparently one of the first pastors to understand the great and beautiful power of music, particularly when used in the church, and he made every effort to bring the best music and musical interpreters to Plymouth. He approved of giving a great deal of choral music, which was often done at great expense, and if one looks to the annals he will find the reason, for there are the names of the biggest solo singers of the day. Mr. Camp's influence as well as the pastor's might have made this possible for his home was the mecca of the musical elite of the day, including such people as the Steinways, Theodore Thomas (who first brought George Werrenrath to America to tour under his direction with his orchestra), and others. Mr. Camp was also the president of the old Mendelssohn Union Club and the New York Harmonic.

Among other pioneer musical movements attributed to the Beecher period, is the giving of the first popular organ recitals held at Plymouth Church. Not only did the church have a world renowned organ, but it got famous organists from all parts of the world to play it.

It is interesting to note that Henry Ward Beecher married Mr. and Mrs. George Werrenrath (Reinald's parents).

Rhine's Beecher bust was a gift of the late William A. Nash, and was presented as such by his son, Warren B. Nash. It was unveiled by Colonel William C. Beecher, son of the former pastor. The Rev. Newell Dwight Hillis, who now occupies Mr. Beecher's pulpit, spoke at the pre-



GEORGE WERRENRATH
(Reinald Werrenrath's father) as Lohengrin.

along musical lines, though of widespread, serious, constructive and pioneer lines, was practically neglected.

The accompanying photograph of Henry Ward Beecher, found a week ago in the home of Reinald Werrenrath in-



HENRY WARD BEECHER

sentation, while further eloquent speeches were made at the unveiling of Abraham Lincoln, Robert E. Lee, Alexander Hamilton, Ulysses Simpson Grant, Frances Elizabeth Willard and Ralph Waldo Emerson.

More than a thousand persons marched in the celebration procession, trumpet-heralded, which wound its way in and out of the beautiful stone colonnade overlooking the river, as thousands gathered to look on. A great outburst of applause greeted the Lee presentation as the Gloria Trumpeters played Dixie.

S. J.

Suzanne Keener in Chicago

Suzanne Keener, coloratura soprano of the Metropolitan Opera Company, after spending ten days with her family in Pittsburgh, left on a motor trip through to Chicago, where she will give a concert at Kimball Hall on July 10.

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has returned to the United States after an absence of almost two years, in order to fill engagements.

Miss Campanari sang in opera at the Scala in Milan, as well as in many other principal cities of Italy, meeting with great success everywhere.

The Leviathan Takes Music Notables

Among those from the music world who left Fourth of July on the first trip of the Leviathan were Edward Ziegler, assistant director of the Metropolitan Opera Company; Fortune Gallo, impresario of the San Carlo Opera Company; William Thorner, well known vocal teacher, and Leora Brambilla, American soprano going abroad for an operatic season in Italy.

Toscha Seidel at Plattsburg, N. Y.

Toscha Seidel, the violinist, will remain at Plattsburg, N. Y., until September 13.

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Photo by Jeanne Bennett.

SHURA CHERKASSKY

has had to refuse many requests for him. May Beegle, the well known impresario, has succeeded in arranging to have young Shura play in Pittsburgh next season, and is also negotiating for a recital in one of the neighboring States. Last season this remarkable piano prodigy gave six recitals within a period of seven weeks in Baltimore and Washington, and so great was the enthusiasm that a similar number of concerts will be given in these two cities next season. Mr. Huber, who is guiding young Shura's musical activities, will not allow the young artist to play more than twice a month with two weeks intervening, nor will he permit him to play at private homes, nor does he consent to having him share a musical program.

Marina Campanari Returns to New York

Marina Campanari, coloratura soprano, daughter of the famous baritone and vocal instructor, Giuseppe Campanari,

Emmy Krueger's Lieder Programs

Emmy Krueger, dramatic soprano from the Munich Opera who will begin a concert tour of the United States early in January, 1924, has sent her manager, M. H. Hanson, the following sample Lieder programs which are unusually interesting:

PROGRAM NO. 1.—Schubert—*An die Musik*
Die Wandlung
Der Wanderer an den Mond
Erlkönig
Schumann—Aus alten Märchen
Frühlingsnacht
Erstes Grün
O ihr Herren
Brahms—Von ewiger Liebe
Wehe, so willst Du mich wieder
In stiller Nacht
Schwaerlein
Hugo Wolf—Es war ein alter König
Er ist's
Verborgenheit
Der Gärtner
PROGRAM NO. 2.—Hugo Wolf—Ueber Nacht
Wanderlied
Wylas Gesang
Heimweh
Brahms—Auf dem Kirchhof
Wie Melodien
Mädchenlied
Der Schmied
Robert Franz—Ja Du bist elend
Umnost
Mit schwarzen Segeln
Sterne
Löwe—Ach neige, Du Schmersensreiche
Tom der Reiner
Waldmeisterlein
PROGRAM NO. 3.—Schumann—Widmung
Sonntag am Rhein
Lieder der Braut I & II
Aufträge
Tschairowsky—Nur wer die Sehnsucht kennt
Chopin—Litauisches Lied
Das Ringlein
Mädchen Wunsch
Strauss—Die Zwillingsbrüder
Die Zeitlose
Ach Lieb, ich muss nun scheiden
Liebeshymnus
Schöck—Sommerabend
Ravenna
Sigmund von Hausegger—Zu Pferd, zu Pferd!
Wigenlied

England when it was introduced there by American major leaguers on tour. It is said that the famous pianist is a capital infielder—but a pianist must protect his hands!

Mr. Bachaus attempts to explain his liking for the game by saying: "It is not necessary to be an expert in the science of baseball to enjoy it. You sort of swing into it by watching the game. Before you realize it you are subconsciously taking personal likes and dislikes for the players, and when you get to the stage when you are dissatisfied with the choice of a pitcher or pinch hitter, you are then inaugurated into the realms of real fandom."

Samaroff's Horoscope

An interesting document recently come to light is a horoscope prepared by a now forgotten forecaster for Olga Samaroff when the pianist was a very young girl. Mme. Samaroff holds no particular brief for soothsayers, but she admits that many parts of the old horoscope have worked out accurately. A few typical passages from the prophecy follow:

"She has an inborn magnetism, a quick response to the needy, and real unaffected love for her fellowmen, high and low alike.

"She climbs to high places over the heads of plodding fellowmen by sheer force of personal daring and magnetism; she is most in her element when dealing with humanity in its broader sense and winning the plaudits of the world at large.

"She has an energy that generates unlimited power to sway and inspire others.

"In music she will find greatest satisfaction, combining brilliancy of technic with ready inspiration. Her mind is well balanced, and she is loyal and faithful. She is inclined to rapid conclusions, and in many cases they are correct.

"She is likely to win public favor at all times, but her greatest popularity might be found in the months of October and January. Sunday will be the day of her greatest personal pleasures. Her emblematic flower is the morning glory, which holds some of nature's tears but more of nature's sunshine."

The reference to October and January may pertain to Mme. Samaroff's many orchestral appearances in those months last season.

Schelling Well Versed in Athletics

In addition to being an authority on music, both as a composer and pianist, Ernest Schelling is remarkably well versed in athletics. He has many interesting collections in his home—weapons, stamps, photographs, drawings and

Ve čtvrtek 26. dubna 1923 SMETANOVA SÍN, začátek v půl 8. hod. več.

I. KONCERT
JOHN Mc. CORMACK

lyrický tenor metropolitní opery v Novém Yorku
Klavír: EDVÍN SCHNEIDER.



PORÁD:

I. a) *Pétr: Giote al canto mio*—Radujte se a mělo spěvu.
 b) *Lotti: Pur dicagli*—A přeč jsi řekl.
 c) *Händel: O sleep, why dost thou leave me?*
 (Semele) — O me, proč mne opouštíš?
 d) *Händel: Enjoy the sweet Elysian Groves. (Celeste)*
 — Raduj se v sladkých egyptských lesích.

III.

a) *Rachmaninov: How fair this spot!* — Jak krásné to míslo.

b) *To the children.* — Dětem.

c) *Off cease the singing.* — O, usíh spíval.

d) *Fear not my love.* — Neboli se mě lásky.

IV.

a) *Julius Harrison: The last sight of Flaminio.* — Polední zhlédly Flaminio.

b) *Frank Bridge: Go not happy day.* — Nedávej děs dne.

c) *Arnold Bax: The white Peace.* — Bílý mír.

d) *Irak národní lidové písni.* — Una Deun, upravil Hughes.

PŘESTÁVKA.

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Druhý (pátek) koncert Mc. CORMACKA koná se v pondělí 29. dubna v půl 8 h. v sále Lucerna. Na portálu přední německé (Dach, Beethoven, Schubert, Mozart, Wolff) a Irak národní pianist. Listky v předprodejích 8—35 Kč.

A McCORMACK EUROPEAN PROGRAM.

With a little patience you will be able to make out that this is the program that John McCormack sang at Smetana Hall in Prague on May 26, at eight o'clock in the evening. Also you will see that the famous tenor presented himself to the Praguers in a program made up of the very best of his repertory. No wonder they liked him. "Edvin" Schneider played his accompaniments just as he does here, and what is more, on a New York Steinway, according to the program.

other curious artistic things—but one of the most extraordinary is a collection of implements used in playing the various national games. There are cricket bats, baseball material, mantillas and spears, golf clubs, and all manner of materia athletica in Mr. Schelling's assortment. It was rumored that Mr. Schelling would introduce baseball this summer in Switzerland, but he denies the charge, saying that he is too busy with compositions and programs to undertake the heavy labors of a McGraw.

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NATIONAL MANAGERS MEET

(Continued from Page 5).

her new office in a little hole in the wall on a side street. There was a little table and a chair and two or three people standing around waiting to buy tickets. After half-past ten the lady came down and was very much flurried about being late. I stood around and watched her sell tickets that morning. The next morning, the day of the concert, about the same thing happened. I just thought this woman does not come to the concert managers' meetings. She does not know the right way to conduct a concert, and found all the way through that that woman needed the help of the Concert Managers' Association.

"To me it means a great deal to know what the people, like ourselves, are doing. I want to know what artists you select, which ones have been successful, which ones have failed to draw their fees at the box office and which ones have been artistically successful. My territory is far removed from the center of musical things. I am very fortunate if I go to New York three times a year and the only way I can make up my mind as to what is best to do is to hear from you and to read the musical papers and the dailies. There is no other way for me to judge.

"I feel that we have accomplished something in spite of the fact that some people seem to think we are a joke. Getting together once a year, finding out what is being done in the rest of this big country means something to the New York managers. I can see that they are already drawing in a little bit. The very autocratic manner in which they have conducted their business has been diminished somewhat . . ."

After Mrs. Saunders made her eloquent talk those present were informed that the regional directors should have a little more imposed upon them than in the past and that they should live up to their promises to the association. The membership totals now only seventy local managers and regional directors should bring in more members from their territory. It was also suggested that more regional directors should come to these meetings, where they could find out the artists they would like to engage and discuss also the new prices artists should get. The work of the association seemingly being that of a clearing house for its members. It was then suggested that artists' managers should furnish the list of prices of their talent to the president and secretary of the association, who in turn should send the list to each member of the association. Members were also told that it was a mistake to buy all their talent from only one managerial firm, that it would be much better to give their patronage to various bureaus.

M. H. Hanson, the New York manager, addressed the convention in a clever impromptu little speech, which was so well liked that in all probability the twelve members present will buy en bloc at least one of his artists, Emmy Kreuger, the noted dramatic soprano from the Royal Opera in Munich, who will come to this country for a concert tour next January. To publish Mr. Hanson's speech would be an injustice to the manager, as it would give his confederates an opportunity to steal his thunder. He presented a very good plan to the Association, and they felt so and acted upon it. Mr. Hanson was on the ground, was much liked for his straightforward business manner, and though, like many others, he has his faults, his many qualities were very much lauded by the members, who expressed openly their opinions as soon as the manager departed from the convention room.

During the afternoon session, L. E. Behymer also made an impromptu speech, which should be published in its entirety here, but as this reporter was successful in securing an interview with the genial "Bee," which will be published in a few weeks in this paper, his utterances will not herein be mentioned. It may be said, however, that those who try to fight L. E. Behymer have a very strong opponent, a man whose ancestors were pushed out of the old world to Virginia and those Virginians pushed back to Iowa and then he, L. E. Behymer, went to California, where he said, "Nobody can push me into the Pacific." Behymer is never venomous in his remarks. He is a mild man with a big punch, and his remarks to the association were so dignified that even those who are absolutely neutral in the controversy were inclined to sympathize with that prince of managers, whose principality lies on the Pacific slope. Mr. Behymer, as ever, was one of the guiding spirits of the convention and this was as it should be, for he is the honorary president of the association.

Another important point discussed during the convention was the recommendation that delegates be sent to the two big opera houses in this country—the Metropolitan and the Chicago—to ask the managements to form musical bureaus so that the members of the National Concert Managers' Association could buy opera artists direct through them and thus obtaining lower figures than when dealing with the middle man.

At the last meeting, on Saturday morning, officers were elected as follows: Mrs. Kate Wilson-Greene, president; Selby Oppenheimer, vice-president; Margaret Rice, secretary and treasurer; board of directors, Elizabeth Cueny, Mrs. Edna B. Saunders, George S. Ogden and May Beagle. Before the convention adjourned two resolutions were voted upon and carried: one an appreciation of the work of Elizabeth Cueny, and the other in the form of a telegram congratulating Mrs. John F. Lyons on her re-election as president of the National Federation of Music Clubs. Both resolutions, so kindly and justly worded, are made part of this report:

Resolved, that it is the sense of the meeting of the National Music Managers' of America that, in session, they fully realize and appreciate the splendid services of Elizabeth Cueny as secretary and treasurer in the past and present this year, during a period of great stress in musical affairs in this country.

That, through her keen executive ability, acute sense of equalities of, and full appreciation of the necessities arising throughout the various territories in which the activities of the members of this organization exist, she has been able through her wise counsel, advice, and helpful suggestions to equalize in a helpful manner these conditions.

That all members recognize in her a friend and thank her for the kind offices enacted.

That she has the best wishes of all members of the Association for a happy and prosperous future as one of the efficient members of this organization.

Resolved, that it is the sense of the National Music Managers' Association that a telegram of congratulations be sent to Mrs. John F. Lyons on her reelection as president of the National Federation of Music Clubs of America, and

That this organization pledge our hearty cooperation with her and her efficient body of co-workers and have appointed Mrs. Edna B. Saunders, L. E. Behymer, and Elizabeth Cueny as members of our committee to meet with a committee recently appointed by Mrs. Lyons to act in conjunction with each other, and

That the National Music Managers' Association will instruct our

Regional Directors and furnish their names and addresses to Mrs. Lyons for the purpose of a closer cooperation, and assist the district presidents of the National Federation of Music Clubs in stabilizing and appraising the musical, artistic, and financial values of the artists, both American and foreign, who are presented yearly in the respective territories governed by such representatives of both organizations.

CONVENTION NOTES.

The MUSICAL COURIER was honored by the National Concert Managers' Association by having its General Representative address the convention at an open meeting on Friday afternoon. The honor of speaking before such an intelligent auditory was deemed a great privilege.

Elizabeth Cueny and her sister, Alma, are very good diplomats as well as excellent managers. Miss Elizabeth was at one time a star reporter on a daily and she is as eloquent in speech as in writing.

Mrs. Frances H. Hill, a charming personality, had little to say, but her smile and twinkle of eye expressed her thoughts of some discussed topics.

Mrs. Kate Wilson-Greene, a fashion plate, seemed happy to be on hand and everybody seemed glad to see her.

May Beagle, who speaks but little at a convention, is said by her friends to have a lot to tell outside and is considered a wit. Too bad this reporter was not present when some of those salient remarks were made, as it would have given him much joy to hear them and to give them to the readers of the MUSICAL COURIER.

Edna W. Saunders, who has a lot to say, knows how to express herself in the language of Shakespeare and her observations along managerial lines were helpful to her colleagues.

Rachel Busey Kinsolving, a new member, made her presence felt. She was asked often for her opinion and her answers were made in that same straightforward manner that characterizes this successful Chicago manager.

Mrs. L. C. Naff said nothing, but her little daughter was a nuisance in the convention room. Children should be seen and not heard, far less allowed to play with a ball at convention meetings, but it is a long way from Nashville, Tenn., to Chicago, Ill., so mother and daughter showed the effects of a long journey.

Marion Andrews, the very exclusive and aristocratic manager of Milwaukee, where she acts as correspondent for the MUSICAL COURIER, is not the "snob" painted by some of her colleagues from the East. She is a very sane woman, who never mingles in any one else's business. She is successful in her own line and keeps to herself her successful methods.

Anna Groff-Bryant, the distinguished vocal teacher and manager, always made the same complaint. Her point was well taken, but her colleagues failed to act upon it.

L. E. Behymer was the maker of most of the resolutions. If "Bee" were not a very successful manager and had not made a fortune in buying real estate in his beloved California, he would have been a very successful corporation lawyer.

Robert Slack, small in figure but big mentally, reminds me of the clever owl—the more he heard the less he talked, and the less he talked the more he heard. He is a big asset in the managerial field.

Margaret Rice, if mentioned last, was not the least interesting visitor. Miss Rice is a big power in the organization and she uses that power not for personal interest, but for that of the association. A very good talker, she is also a splendid listener, but when she tells something, be sure she will carry her point, as before opening a discussion she is always sure of her subject and makes others feel as she does.

Louise Davidson, who counts many friends in Chicago,

came from New York via Asheville, where she attended the National Federation of Music Clubs Convention, and spoke discreetly about the merits of her brilliant artist, George Leblanc, who is to appear next season in recital.

Around the Edgewater Beach Hotel was recognized M. H. Hanson, looking busier than ever. Mr. Hanson was paged all the time, telegrams were brought to him, he was called on the phone and given stacks of letters, probably contracts for his artists. Hanson, by the way, made a hit at the convention. Clark A. Shaw, business manager of the Chicago Opera, was also on hand. We overheard him inviting Mrs. Hill for a spin together with Mrs. Shaw and Mr. Hill.

Harry Culbertson, in a new regalia, was on hand, too. The managers took a ride to Ravinia, where, so they said, they paid to hear Carmen. President Eckstein has no free list apparently, not even for concert managers.

GOOSSENS DEDICATING OPUS TO MME. ROMAINE

Eugene Goossens, the English composer and conductor, is at work upon a piano opus to be dedicated to Mme. Ninon Romaine and played by her next season in America. Cyril Jenkins has already inscribed two of his recent pieces to her so the distinguished pianist will have an interesting new British group to include in her programs in America. Mme. Romaine's London recital is scheduled for August after her return from Rome. She has been asked to make two or three appearances in Amsterdam this month.

LENORA SPARKES TO OPEN BAR HARBOR SERIES

Lenora Sparkes, soprano of the Metropolitan Opera Company, will give the opening recital in the series of four arranged for the benefit of the summer colony at Bar Harbor, Me., at the Building of Arts on August 4. Felix Salmond, cellist, will be heard the following week. Dusolina Giannini will give the third concert and the final number will be a piano recital by John Powell on August 25.

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Ernest Bloch, Cleveland.

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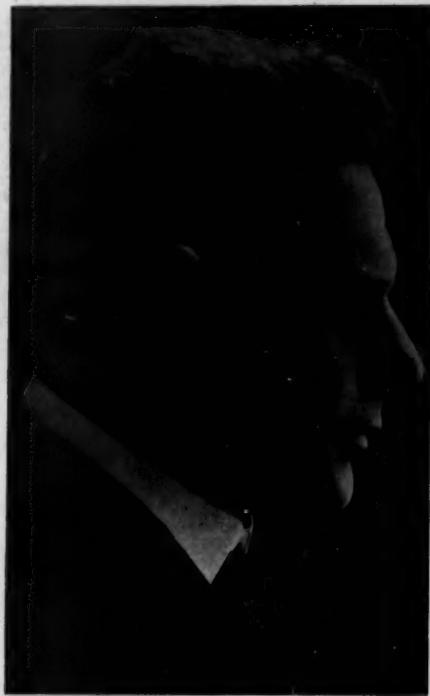
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METROPOLITANITES AFLOAT.
When the S. S. France made her first eastward voyage in June, she carried among other artists, Lucrezia Bori and Mario Chamlee of the Metropolitan, and Ottokar Bartik, ballet master of the same organization, who had charge of the ship's concert, which realized nearly 8,000 francs for sailors' charities. Besides Miss Bori and Mr. Chamlee, Ruth Miller (Mrs. Mario Chamlee), Madame Kousnetzova and Yvonne George took part in the program.



VINCENTE BETTONI,
the well known Italian basso, who has been scoring splendid success on tour with the Bracale Opera Company, now filling an engagement in Havana. Mr. Bettini, who is only thirty-four years old, has sung in various opera houses of the world, including two seasons at the La Scala, Milan; three at the Royal Opera, Madrid; two at the Imperial at Vienna; at the Moscow Imperial Theater; three seasons at the Colon, Buenos Aires, and several seasons in Havana, Cuba.



SYLVIA TELL.

who, according to the *Woman Beautiful*, a leading national beauty magazine, is the personification of the poetry of motion, has been very busy this season. She was but sixteen years old when she made her debut, two years ago, as premiere danseuse with the Chicago Opera Association, and last year performed with marked success with the San Carlo Opera Company. This season her appearances have been many throughout the country. For the coming season her dates are already numerous, for whenever she appears she is practically certain of a re-engagement. Miss Tell is without doubt one of the most talented premières now before the public and needs no introduction to the musical fraternity. (Daguerre photo)



TWO TALENTED WILDERMANN PUPILS.
Mary Elizabeth Steele (seven years old) and Grace Ahrens (five years old), who have created considerable enthusiasm at the Staten Island (St. George) studio recitals arranged by their teacher, Mary Wildermann. These two little pianists played Weber's *Invitation to the Dance*, for four hands, besides solos, all from memory.
(J. B. Malnati & Son, photos)



HARDSHIPS OF AN OPERA SINGER'S LIFE.

As can be seen from the anxious, worried, harassed expression on the face of each of these Metropolitan artists, they are an overworked lot. Here are some snapshots made with Francis Peralta's camera during the annual trip to Atlanta the week after the New York season closed. In the picture *For Men Only*, from left to right, they are: Conductors Pelletier and Moranzoni; Chorus Master Setti; Conductors Hasselmans, Papi and Edwards; Treasurer Lewis; Assistant Conductor Cleva; and Edward Ziegler, Gatti-Casazza's assistant in the management of the Metropolitan Company. Mr. Edwards, by the way, is in one of those Bavarian Highland costumes. The other group shows: upper row, left to right, Julius Claussen, Queenie Mario, Papi, Ross Ponselle, Moranzoni, Ellen Dallosy and Hasselmans; lower row, Jose Mardones, Frances Peralta and Fausto Cleva.



CORNELIUS VAN VLIET.

the cellist, who recently was injured when he fell from his horse in Central Park. photographed with his wife at Lake Mohonk, N. Y., where he went to gain his strength after the accident. The Mountain House may be seen in the background. Mr. Van Vliet has asked the MUSICAL COURIER to thank all his friends for their kind interest during his illness. He will take part in the Stadium Concerts this summer, being engaged to appear twice as soloist with the orchestra.



YEATMAN GRIFFITH AND RALPH ERROLLE.

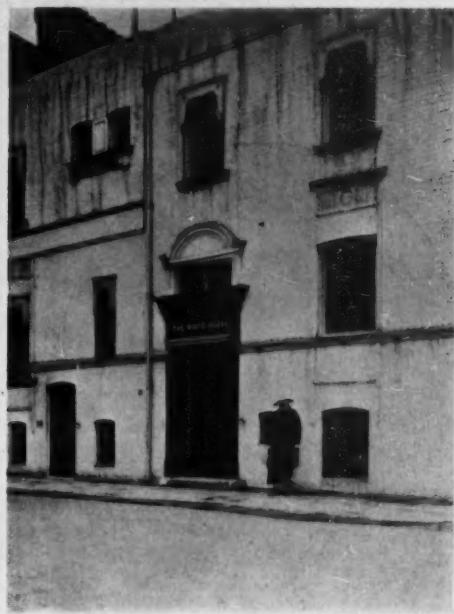
Yeatman Griffith, noted American singing master of New York City, conducted the vocal master class at the inauguration of the Master Clinic for voice, violin and piano in conjunction with Professor Leopold Auer and Joseph Lhevinne respectively, for the Minnesota Music Teachers' Association Convention at Minneapolis, and is now holding summer vocal master classes in Los Angeles, Cal., and Portland, Ore. Ralph Errolle, American operatic tenor, was recommended by the Metropolitan Opera Company to the United States Shipping Board to sing for the honored guests on the trial trip of the S. S. Leviathan. Since his return last fall from a three years' tour of Australia in concert and opera, Mr. Errolle has been studying and coaching with Yeatman Griffith.



MAY PETERSON.
the soprano, sailed recently on the S. S. George Washington for a three months' pleasure trip on the Continent. (Photo © by Keystone View Co.)



MERLE ALCOCK.
recently engaged for the Metropolitan Opera Company, about to embark on her wheelocipede at Atlantic City, where she took a short vacation prior to sailing for Europe.



NINON ROMAINE.
the American pianist, who passed through London in May while on the way to Paris and Rome, was caught by the cameraman in front of Whistler's White House in Chelsea, a quarter of London much frequented by artists of the brush. Ninon Romaine is to give a recital in London during the present season. (Photographed for the MUSICAL COURIER by Clarence Lucas.)



AMELITA GALLI-CURCI AND TITO SCHIPA.
The two stars both happened to be making Victor records at Camden at the same time, and here they are, photographed on the steps of the recording laboratory. (Bain News Service photo.)



DUNCANS IN ALGIERS.
This snapshot shows (left to right) Margo, Lisa and Anna Duncan in Algiers, where they recently gave their first performance in Africa. The Duncans will spend the summer in Paris and arrive in New York early in October for a trans-continental tour under the direction of the Metropolitan Musical Bureau.



AGNES CLAIRE BRENNAN.
a busy pianist, teacher and coach, who finds her services much in demand even in the summer months. A combination of efficiency and personality is the reason for this. Her teaching time is divided between her attractive Riverside Drive studios and Marymount College, where she is an art-instructor. (Mishkin photo.)



GOLDMAN BAND CONCERTS ATTRACT VERY LARGE AUDIENCES TO THE MALL IN CENTRAL PARK.

This picture was taken on the Mall in Central Park, New York, on Saturday evening, June 16, on the occasion of the performance of Rossini's *Stabat Mater*. The attendance at this concert, estimated at about 35,000, is but a specimen of the large audiences attracted to the Goldman concerts five nights per week. (A. Tenneyson Beals photo.)

BARCELONA HEARS PAHISSA'S MARIANELA AFTER THREE POSTPONEMENTS

Arthur Rubinstein Excels in Modern Spanish Composer's Works

Barcelona, May 19.—As I related in my last letter to the MUSICAL COURIER, Jaime Pahissa's new opera, *Mariuela*, had been postponed three times, the last owing to the capriciousness of a prima donna. Well, finally it

sorrows. Pablo believes *Mariuela* to be a beautiful maiden and a paragon of all that is perfect. In reality, however, she is very homely. When Pablo's sight is restored through the efforts of a celebrated surgeon, he sees a beautiful girl and mistakes her for *Mariuela*. But she is his own cousin. He speaks to her in loving terms and *Mariuela*, realizing that all is ended between them, falls in a swoon.

The predominating factor throughout this action is an idyllic mood and one not best suited to the musical temperament of Pahissa, who needs violently passionate discourse to show his restless and modern inspiration to best advantage. Nevertheless some pages of the score reveal true beauty, especially the duet between Pablo and *Mariuela*; a symphonic intermezzo, full of poetry and emotion; and the finale of the work, full of melody and expression. The work throughout is rich in magnificent orchestral effects, a department in which Pahissa is a master.

FALLA DEDICATES ANDALUSIAN FANTASY TO RUBINSTEIN.

The recent concerts of Arthur Rubinstein here were a real event. While his interpretations of Beethoven and Chopin were somewhat arbitrary, it was in his second concert devoted to Albeniz and de Falla that he made a sensation. He played the entire *Iberia* suite, of which he makes a true creation. The unusual technical difficulties with which this work bristles were lost sight of in Rubinstein's interpretation in which each number was characterized by perfection and picturesqueness. Among other Falla works we heard a *Fantasia Andaluza* which is dedicated to Rubinstein. Besides three encores after the concert, four of the twelve programmed numbers had to be repeated.

THOMÁS ORTS CLIMENT.

Annie Friedberg Not Going Abroad

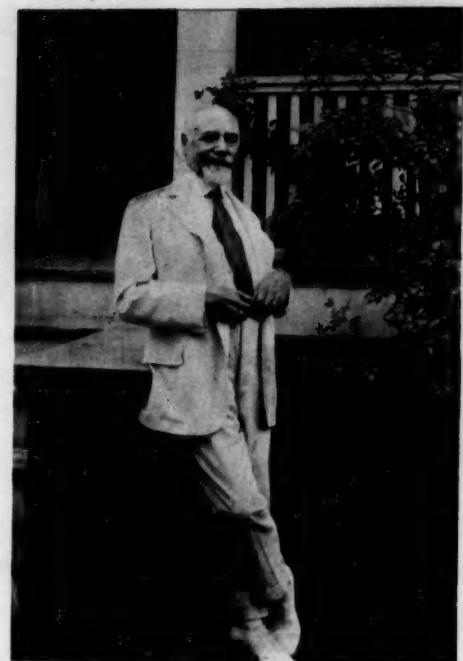
Annie Friedberg, manager of many distinguished artists, including Myra Hess, Marguerite Sylva, Carmela Poncelle, Carl Friedberg and others, had to cancel her contemplated European trip owing to unexpected important business. Miss Friedberg, however, is planning to spend the Christmas holidays in Europe.

Queen Mario Summering at Lake George

Queen Mario, the charming soprano of the Metropolitan Opera Company, is spending the summer at Lake George, N. Y., combining pleasure with learning new roles and preparing her concert programs for next season. Miss Mario is studying with Mme. Sembrich.

Münz to Appear in Williamsport

The date of January 14 has been set for Mieczyslaw Münz' recital in Williamsport, Pa., next season. The sensational young Polish pianist is now in Europe playing various concert and recital engagements and will return to this country for his American season in October.



A. BUZZI-PECCIA,

the well known vocal teacher and coach, who, following one of the busiest seasons of his career, will sail on July 7 on the S. S. *Giulio Cesare* for Europe. He will spend the months of July and August in Italy, after which he will visit Paris. Mr. Buzzi-Peccia will re-open his New York studios on October 1.

Klibansky's Memphis Master Classes a Great Success

Sergei Klibansky, who at present is holding master classes at the Bohlmann School of Music, in Memphis, Tenn., is meeting with such success that he has been asked to extend its course. On account of other engagements it was impossible for him to do so. Pupils from all surrounding States have taken advantage of the opportunity of studying with this master teacher. Mr. Klibansky has been re-engaged for next season. He is leaving for Seattle, Wash., where he begins his classes at the Cornish School of Music on July 5. After his Seattle season he will sail for Europe, to hold master classes in Munchen.



JAIME PAHISSA,

composer of the opera, *Mariuela*, first brought out in Barcelona.

has come, been heard, but has not conquered. The work is based on a novel, *Mariuela*, by Galdós, and arranged for the stage by the brothers Quintero, the authors of *Anima Allegra*. The novel itself is admirable enough, but it is difficult to understand why Pahissa selected it for an opera, as it is devoid of any theatrical quality. The action is languid and deals with the platonic love of a blind youth, Pablo, for *Mariuela*, a girl of low rank who guides him in his walks and comforts him in his



THE POPULAR DITTY

RODERICK WHITE IS BACK FROM ABROAD WITH A VARIED COLLECTION OF NEW MUSIC

American Violinist Prefers the London Fog to New York's Recent Hot Weather—His Busy Stay in Europe

"Oh," said Roderick White, wiping a very much dew-be-spangled brow, "can anybody tell me why I left London fog for this? It was really cool there."

"This" was a New York thermometer at ninety-five degrees, the hottest June 20 in thirty years. Mr. White is far from being stout, but he seems to feel the heat none the less. When the MUSICAL COURIER staff writer dropped in on him at Westover Court, he was not playing his violin, but his typewriter.

"Where is the fiddle?" we asked.

"On the highest shelf I could get it on," he answered, "and it will stay there until I get a chance to go out West and look over some of the music I picked up in Europe."

"How was the trip home? What ship did you come on?" (Long experience has taught us just what questions to ask.)

"It was the *Mauretania*," said he, "and I won five dollars, by the way—not on the ship's run, though. When we came up the bay last Friday the news photographers came aboard as they always do. My friend and I were watching them take picture of a fluffy little moving picture actress who was aboard. Edith Wharton, the famous novelist, was another passenger.

"I wonder if they have taken Edith Wharton," said my friend. "No," said I, "and they won't, either."

"Why not?" he asked.

"Because they never heard of her," said I.

"Nonsense!" said he.

"I've got five dollars to back my opinion," said I.

"So he walked over to the nearest photographer. 'Did you get Edith Wharton?' we asked, 'She's on board.'

"'Oh, is she?'" answered the news photographer, 'Who's Edith Wharton?'

"So I won five dollars."

WHAT HE DID IN EUROPE.

Just a few statistics of Mr. White's short trip to Europe. He played three times in Berlin, the same number in Paris, once in Leipsic, and twice in London. His first Paris performance was his debut in France, and another appearance there was a joint recital with Rosalie Miller, in which the two American artists sold out the large concert room of the Hotel Majestic. In Berlin he gave his own recital, played once (the Bruch D Minor and the Wieniawski in the same key) with the Philharmonic under Conductor Hagel, and gave a special recital for the American Colony. In London at one of his concerts a special feature of the program was the second Tartini concerto, accompanied by the



RODERICK WHITE.

An unfinished sketch made by his brother, Gilbert White, in Paris, May, 1923.

string quintet of the London Philharmonic Orchestra. Another appearance was at a private recital given by the chancellor of our American Embassy, where Mr. White played for an audience which included the Archbishop of Canterbury, Lord and Lady Curzon, "dozens of diplomats, from ambassadors down, and more dukes and duchesses than you could shake a stick at," to quote a friend of his who was present.

The last four days of his stay were rather hurried ones. He ran over from London to Paris on June 6, spending the next day in going through the program with his London accompanist; played his part at the joint recital with Miss Miller on June 8; started back on the London train after the recital; played for Sir Henry Wood the next evening, June 9; and then hurried down to Southampton, where he sailed for home on the morning of the 10th.

SOME NEW MUSIC.

Mr. White showed a big bundle of music, old and new, but most of it almost unknown here, that he had brought along with him. There were sonatas by Arnold Bax (the second), Blair Fairchild, Paul Hindemith and Adolf Busch; there were three interesting looking revivals—Tartini, Karl Stamitz, and Georg Risendel—jolly old boys brought up to date by Robert Rice; there was, too, an attractive looking piece, *D'un Matin de Printemps*, by Lili Boulanger, the ill-fated young woman who was the first of her sex to win a *Prix de Rome* at the Paris Conservatoire and who died not long after.

Mr. White is going out to the parental home in Michigan for a short stop and then on to another parental home in California for a longer one.

ROAMIN' IN WYOMIN'.

"I shall try to go through Wyoming on the way out," said he, "and look for the place that this song I picked up in England tells about. It was a special feature in a London newspaper. The name of it was *I Ain't A-Goin' No More A-Roamin'*, and the 'poet' has written about the Negroes with their cabin in Wyomin' (which after all rhymes more or less with *roamin'*) sitting on the levee and playing their dear old banjos."

We agreed that the State of Wyoming would be likely to give a substantial prize to anybody who could succeed in finding enough water within her borders to call for even the most diminutive levee.

Just as the writer was going, his glance fell on some short pieces for violin and piano, by Anton von Webern. "Have you tried them?" we asked.

"No," said Mr. White, "but I have looked them over. There are some nice doormat chords in them."

"Doormat chords?" we queried.

"Yes," said he, "this kind you play with a brush."

H. O. O.

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ACROSS THE COUNTRY

Atlanta, Ga., June 18.—An epoch in the musical history of Atlanta will be marked when the newly formed Atlanta Symphony Orchestra makes its public bow in the first of a series of twelve concerts at the Howard Theater. A small group of Atlantans has worked indefatigably for nearly two years to bring about the organization of such an orchestra in a way that would benefit the city most. The members of this board of directors should receive a large share of the credit for this significant achievement. These are Clark Howell, editor of the Atlanta Constitution, chairman; William Candler, Harold Hirsch, Harvey Phillips, William M. Brownlee, of the Cable Piano Company; John Paschall, editor of the Atlanta Journal; James B. Nevin, editor of the Atlanta Georgian; St. Elmo Massengale, Julian Boehm, Edgar Neely, Mrs. George Walker, Mrs. E. M. Horine and Nan B. Stephens, president of the South Atlantic District of the Federation of Music Study Clubs. Mayor Walter A. Sims and Governor-elect Clifford Walker are honorary members. 1,000 prominent citizens have formed an association which will shoulder all financial burdens of the orchestra so that this splendid series of concerts can be given to the public absolutely free. In order to assist in the development of the orchestra the Southern Enterprises, Inc., one of the largest theater-holders in the South, has offered the use of the Howard Theater.

Enrico Leide has been chosen as director of the new symphony orchestra. During the two years he has been leader of the Howard's thirty-five piece orchestra he has established himself as a splendid musician. The members of the orchestra will be recruited from Atlanta musicians.

A Saturday afternoon musical program offered by a chorus of seventy and an orchestra of the same number of young artists, followed by an automobile ride to Stone Mountain and a closing contest at night between the winning North and South Carolina, Georgia and Florida junior and senior violinists, pianists and singers, comprised the program for the closing day of the Southeastern Junior Music Club at the Woman's Club Auditorium. The chorus was made up of delegates from the four States and the orchestra was a combination of the Jacksonville, Fla., Rome and Savannah, Ga., and Greenville, S. C., representatives. The final contest was held Monday afternoon for the violinists. Mary Harbin, of Rome, won in the under 13 years class and Lawrence Eberhardt, of Atlanta, the over 13. Following the closing of the District Junior Music Club convention a special car of junior musicians, including a number from Atlanta, went to Asheville where they attended the biennial.

Mrs. De Los Hill, president of the Atlanta Music Study Club, announced that there would be the usual two series next year, one at the Auditorium known as the Civic Series, the other, the Series Intime, at the Woman's Club. Artists engaged include Paderewski, Erika Morini and the Ukrainian Chorus. An attempt will be made to secure Jeritza.

Gene Lee, an eleven year old miss, has proved herself most talented by winning the annual \$150 violin scholarship of the Morgan-Stephens Conservatory of Music. She was guest violinist for the State of Georgia at the recent convention of Junior Music Club in the Southeastern States. Jessie Davenport Jones' pupils gave a recital at Cable Hall.

Sarah Eastlack presented a group of her pupils, assisted by members of the piano class of Mrs. Earl K. Rungan and Kate B. Callerman. Miss Eastlack also presented Kathryn Maupin and Claretine Knox in their graduating recital.

Mrs. Wren McGuire offered a reading of John Luther Long's Madame Butterfly at a recent meeting of the College Park Woman's Club. The musical numbers offered in connection with the program included the prelude to the opera, sung by Blanche Roberts, and the flower duet sung by Mrs. W. W. Bateman and Clarence Wall. Mrs. Bateman also sang One Fine Day. Mrs. Edwin Lang, an authority on Japanese flower arrangement, directed the decorations.

Mrs. C. Ryan Mitchell gave a recital at her studio on Euclid avenue, Inman Park.

Adella I. Morgan entertained at a rainbow music party in honor of her class in Effa Ellis Perfield musical work. A few young pupils assisted in the program offered.

The musical program featuring Flag Day (given by the Elks) enlisted the services of Nora Allens, soprano; E. Volpi, violinist; the Elks quartet (which includes Bennie Clyburn, Llewellyn Johnson, Dan Stephens and Robert Parks) and Mrs. Robert Blackburn.

Commencement exercises of the Atlanta Conservatory of Music were held in Cable Hall. A fine group of young people were presented with diplomas or certificates.

Mrs. A. Rocheleau Burt presented her voice pupils in a recital at Cable Hall. Mrs. Kennedy and Mildred Harrison French acted as accompanists.

Maddalena Hauff, who has studied during the past eight months in New York, under Fucito, has returned to Atlanta for a brief rest.

The wedding of Lillouise Smith, one of the most talented young musicians in town, and William Paul Green was featured by beautiful music offered by friends. Mr. Lindner played a violin selection which he had composed and dedicated to the bride. Hazel Wood was accompanist and Mrs. Pattillo sang.

Mary Emma Phillips, daughter of Dr. and Mrs. J. H. Phillips, was recently graduated in violin from the Leffingwell school.

Mr. and Mrs. Benjamin Elsas delighted a number of friends with an evening of music recently, during which Mrs. Elsas' lovely voice was heard to splendid advantage. Mrs. Charles Dowman played a piano group; Harry Pomar, a violinist of promise, played a number of violin selections; Grace Stephens sang and Mr. Migli, cellist, and Mr. Brownning, tenor, (accompanied by Eda Bartholomew) completed the list of performers.

The closing recital of Mary Gwyn's pupils took place at Steinway Hall.

Lillie D. Caldwell presented a group of pupils in a recital at Phillip and Crew's Hall. Elizabeth Holsonback gave several readings.

The Atlanta Conservatory of Music presented pupils of Clara Mae Smith in a piano recital, assisted by pupils from the violin department.

A group of piano pupils of Mrs. Herbert Mattinglys were heard in a recital at Phillips and Crew Hall.

The Kiltie Band from London, Ont., under the leadership

of Pipe Major McDonald, made a much applauded appearance last week at the Soldiers' Home for the veterans of the Civil War.

Grace Stephens, an Atlanta girl who has recently returned from New York where she is studying for opera, was especially chosen by Mrs. Edward MacDowell to sing a group of songs by Edward MacDowell in Asheville, N. C., during the week of the National Biennial.

Students from the piano class of Kate Blatterman were heard in recital assisted by Minna Hecker, pupil of Margaret Hecht, and William Talley, baritone.

Riley Eakin, soprano, was heard to splendid advantage in a Springtime prologue at the Howard recently. P. G.

Augusta, Ga., June 18.—A signal honor has been paid to Augusta in the selection of an orchestra from this city to make the first phonograph records in the new Okeh recording station just established in Atlanta. Charles Fulcher's Society Orchestra was the orchestra chosen and two records have already been made, one of them being The Eskimo Song composed by Mr. Fulcher.

Mrs. St. Amand's pupils appeared in a recital at the Hotel Richmond.

The Misses Benton presented a group of their pupils at the studio in North Augusta.

Genevieve Smith's pupils gave a recital at the Hotel Richmond.

The Misses Benson presented a group of their pupils at recital at her home, The Pines.

The following artists participated in the Elks' Flag Day exercises: Mrs. Seymour Sylvester, Mrs. C. Dempsey and W. A. Resier.

Leslie Verdery's pupils were introduced in recital on June 15. Mrs. McConnell was accompanist.

Mrs. James Anderson chose five of her piano pupils for a recital on June 15. Maurice Fennell received the highest honor in her class. The other four pupils were Frances Getzen, Elizabeth May, Dorothy Story and Helen Fennell.

It is with sincere regret that Augusta witnesses the departure of Jeanne Turner, who has become so much a part of the musical life of Augusta since she came to the city to teach, particularly through her position as a member of the choir of the Presbyterian church. Her place in the choir has been taken by Dorothy Cass, of Fitzgerald, Ga.

Camilla Von Kamp presented a group of her pupils in a recital at her studio in Hickman road. The highest prize was won by Josephine McGuire.

Mrs. Jackson's pupils appeared recently. P. G.

Boston, Mass.—(See letter on another page).

Burlington, Vt., June 20.—The concerts given June 10 by the Burlington Symphony Orchestra and the Burlington Choral Society (the former numbering seventy and the latter 15) with Rafaelo Diaz, tenor, as soloist, were attended by an enormous crowd. The University of Vermont gymnasium annex, used for the first time for music, was filled to its absolute capacity. The big side-doors had to be opened so that several hundred could listen. It was a sort of homecoming for Diaz, as his very first audience anywhere was here in December, 1911. He got a great greeting from his audiences, which demanded many encores. At the end of his last group he received an ovation. He has been engaged to reappear here next season under the Dow management. The orchestra, under Joseph Lechny, played the Jean D'Arc overture, Bizet's Farandole, the von Blou Meditation, Urbelo, and the Tschaikowsky March Slav. Lechny was recalled several times and the orchestra's work was much enjoyed.

The chorus under Edward J. Beaupre sang Gounod's Unfold, Ye Portals and Dudley Buck's Festival Hymn in

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fine style. Alice Nash served as Mr. Diaz' accompanist. She played, too, with the orchestra and for the chorus.

J. H. W.

Chicago, Ill.—(See letter on another page).

Cincinnati, Ohio—(See letter on another page).

Des Moines, Iowa, June 20.—The first Festival of Music which Des Moines has held for several years was in connection with the recent commencement of Des Moines University and was under the direction of Raymond N. Carr.

The opening night presented Marie Sidenius Zendt, soprano, and Eugene Dressler, tenor, with Mrs. Raymond Carr at the piano. Mrs. Zendt was in excellent voice and was greatly pleasing to the audience. Mr. Dressler sang a good program with fine feeling and conviction. The closing duet, the finale from Act I of *Madame Butterly*, was insistently encored. The culmination and climax of the program was the rendition of Gounod's oratorio, *The Redemption*, with chorus and orchestra of festival proportions under the direction of Dean Carr, with Mrs. Zendt, Mr. Dressler, and Herbert Gould as assistant artists. Henrietta Emmons Isaacs was accompanist and Mrs. Carr officiated at the organ. Mrs. Zendt was especially pleasing in *From Thy Love as a Father and Over the Barren Wastes*. Mr. Gould made a great impression with his fine personality and rich ringing tones. Raymond N. Carr has been known for some time for his prowess as a conductor. The results which he accomplished in so short a time added greatly to his laurels. His artistry and imagination, coupled with intensely magnetic qualities as a conductor, produced fine effects. He drew forth every degree of dynamics and every color of tone quality from the chorus.

E. A.

Easton, Pa., June 23.—Russell Schooley, baritone, sang at the elaborate wedding ceremony of Irene Lehr (daughter of Horace Lehr, the piano manufacturer of this city), to Kenneth Stevens. Harlan Woehrle presided at the organ.

Easton enjoyed hearing Helen Ware, violinist and composer, at the chautauqua held June 19, 20, 21. Miss Ward is a delightful artist and was ably supported by Ethel Shepherd, soprano, and Allan Hammond, tenor.

An effort is being made to reorganize the local orchestra which was active for several seasons prior to the war.

At the last monthly musical service of the season in the First Reformed Church, Eudora Seager, contralto, and the quartet sang some especially effective numbers. The assisting string quartet played numbers by Beethoven and Haydn. Mrs. Woehrle, soprano, is the director of this choir and Herbert Buckley, organist. Mrs. J. N. Le Van is the skilled director of the string quartet.

James B. Beam, director of music in the public schools of Easton, presented an interesting program of vocal and instrumental music at the commencement exercises of the high school.

G. B. N.

Granville, Ohio, June 21.—The seventeenth annual festival was given during the commencement season of Denison University. An open-air performance of Gounod's *Faust*, in concert form, took place on the South Plaza of the University, the following soloists appearing: Madame Kaufmann-Brown, Marguerite; Nina Shepard, Siebel; Reba Jury, Martha; Ralph Soule, Faust; Alfred Blackman, Mephisto, and Charles Mareau, Valentine. The Denison Orchestra augmented by musicians from Columbus furnished the accompaniments. Karl Eschman conducted.

The new Swasey Chapel, costing \$350,000, is nearing completion. A repetition of Mendelssohn's *Elijah* is planned for the eighteenth festival (May, 1924), which will be held in the auditorium of the new chapel. A large organ complete with echo and chimes, together with a set of bells in the tower, will be part of the gift of Dr. Swasey.

On June 8, a performance of Mozart's early opera *Bastien und Bastienne* was given in Recital Hall by marionettes. The puppeteers were J. Scott Wilson, Turpin Bannister and William Stuart. The singers were Mary Reckard Fitch and R. Edgar Veith, of the Conservatory faculty. The libretto was translated for the occasion by Karl Eschman, general director of the festival.

E. H.

Lancaster, Pa., July 2.—One of the outstanding events of the late musical season is the annual Festival of Music of the Wolf Institute of Music, held Saturday, June 30. Five piano recitals by students representing their respective departments and a musical playlet were features of the day. Students who have completed their courses with commendable diligence received certificates, testimonials and diplomas in compliance with the curriculum of the Institute. The morning program included two recitals by juveniles, representing preparatory and junior departments. Two programs of variety were the offering of academic departments for the afternoon, interspersed by a musical playlet, *The Music Prodigy* from Poland, given by the Theta Zeta Rho Sorority of the Institute. A concert for two pianos featured the evening program, followed by a reception and social hour.

The June meeting of the Lancaster Chapter Association of Organists was held in the main auditorium of the Lancaster Avenue Methodist Church. Preceding the business session, Lucretia Benner, organist of the church, presented three pupils of Bessie Gingrich in a half-hour song recital: Victor Wagner, Emily Nuto and Harry G. Baughey.

Following the program annual reports were presented showing the chapter to be in a flourishing condition. These officers were elected for the following year: President, Dr. William A. Wolf; vice-president, George Benkert; secretary, Walter G. Bahn; corresponding secretary, Viola B. Leib; financial secretary, George B. Rodgers; treasurer, H. A. Sykes. These officers will compose the board of directors.

W. A. W.

Los Angeles, Cal.—(See Music on the Pacific Slope).

Lowell, Mass., June 25.—One of the final concerts of the season in the Memorial Auditorium was given by the band of St. Mary's Industrial School of Baltimore. The boys did very creditable work under the direction of Brother Simon C. F. X.

Inez Field Damon, of the State Normal School, got splendid results from the Girls' Glee Club of the school in an artistic program given in the Memorial Auditorium. Tone quality, shading and expression were wholly admirable. The feature of the program was that part of it devoted to Russian music, which included the prayer from *Boris Godunow* and Mr. Gaines' Fantasy on a Russian

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Folk Song. The soloists were all students at the school—Florence Schroeder, soprano; Doris Swett, pianist; Catherine Eaton and Ruth Ward, violinists, and Helen Bagshaw, pianist. The school orchestra shared in the program.

Bookings for the Memorial Auditorium for next season include Sigrid Onegin as the opening number of the Parker course. John I. Donovan has dates for his concert series which will probably include an engagement of the San Carlo Opera Company. Steinert & Sons have arranged a concert series in which Sousa's Band, Schumann Heink, Zimbalist and Gluck will appear. The Denishawn Dancers have a return engagement.

The piano pupils of William C. Heller have appeared in a number of recitals recently. William Hoyle, a student who is still in the high school, gave an entire program of difficult numbers, together with two or three compositions of his own. Three other advanced students—Eleanor Vailant, Elizabeth Cassidy and Isabelle Warren—assisted by Evelyn Anderson, soprano, were heard in a pleasing program in Mr. Heller's studio. A few evenings later a group of advanced pupils appeared before an interested audience in Colonial Hall.

Other teachers who have presented pupils in recital include Ella Reilly Toye, Dorothy K. Leach, Edward Everett Adams (vocal and piano), Angela V. O'Brien, Irene Lawler, Eva M. Lequin, Edith F. Cove, Georgianna Desrosiers and Bernice Moulton.

Vocal recitals were given by the pupils of Mrs. James J. Kerwin and Mrs. James A. Murphy, and violin programs by pupils of P. O. Bergeron, Mark Pease and Robert E. McAnespie.

The Crescendo Club recently gave an interesting program of old and modern music in the dance form.

In the Music Memory contest at the Bartlett School, fifty-three children passed the requirements of the final contest, which was conducted by Inez Field Damon, of the Normal School.

William B. Martin, the young tenor who has recently signed a contract with the Opera Comique in Paris, returned recently for a short visit with his parents here. He is due for appearance in Paris about the middle of August.

S. R. F.

Memphis, Tenn., June 24.—Sergei Klibansky, eminent voice instructor, who conducted such a successful master class at the Bohlman School of Music last year, has returned for a second season. He seems to be very happy to be in Memphis again and Memphians are very fortunate to avail themselves of such a rare opportunity. A notable record has been maintained during the years Mr. Bohlman has been here and this school takes a distinct place in the life of the city. It has shown an interesting growth in the several courses offered—piano, voice and violin—and this season master classes are being given. Mr. Klibansky has been the recipient of many social attentions. Mrs. R. L. Brown gave a delightful musical evening last week. Quite a few excellent singers appeared on the program. Mrs. R. L. Brown gave several numbers, as did Mrs. Canada. Mrs. Brown just returned from New York where she studied in Mr. Klibansky's studio. Herbert Summerfield, pianist, also appeared.

Mary Bolling-Chapman, of the Bolling-Musser School of Music, presented Lois Maer in senior recital. Miss Maer, who is extremely talented, has studied with Mrs. Chapman since she was five years old and her rapid advancement has been closely watched by Memphians. She won the prize at the annual meeting of the State Federation of Music Clubs at Paris, Tenn., last year. The program was an exacting one and was given a fine rendition. Two other gifted pupils of Mrs. Chapman who gave their senior recitals later in the month were Mary Alice Graves and Mercedes Griffing, both giving creditable performances. Susie Laverne DeShazo, artist-teacher of the Bolling-Musser School of Music, presented Ava Norris in senior

recital at the Woman's Building. Miss Norris' program made a distinct impression.

Under the direction of Adolph Steuterman, the final concert of the Memphis Opera Club was given at the Nineteenth Century Club. The program was made up of the most attractive selections from the different operas given during the season. The club has been a decided artistic as well as financial success this year. Mrs. B. F. Turner has been president for the past two years and it is through her interest and efforts, backed by her charming personality, that it has become an assuredly permanent organization.

Five operas have been given during the season, the committee on decoration, under the capable direction of Mrs. Harry Jay, providing appropriate settings for each performance. Mrs. Claude Tully and Jules Gargaro sang the duet *Deh, non parla al misero*, Mrs. Tully's voice blending perfectly with Mr. Gargaro's. They were forced to give an encore. Mrs. C. P. J. Mooney's rich contralto was never heard to better advantage than in the aria *Voce di donna d'angelo*, from *Giocanda*. The quartet number from *Romeo and Juliet* was given splendid interpretation by Helen Smith, Rosalind Rice, Arthur Bower and Richard Martin. A duet from *Madame Butterly* was given by Hugh Sandidge and Richard Martin. Mrs. Charles Miller was in splendid voice and sang the aria *Ah, fors' e Lui*, adding the charming air, *Sempre libera*. The trio number from *Madam Butterly* was sung by Mrs. C. P. J. Mooney, Richard Martin and Hugh Sandidge. An aria and duet from *Madame Butterly* had to be omitted owing to the illness of Mrs. Benjamin Sprague Parker.

La donna e mobile, from *Rigoletto*, as sung by Heber

(Continued on page 40)

1923-1924

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Gatti-Caiazza, Giulio	Europe	Mudgett, Louis H.	Tew, H. Whitney	Europe	
Gehrken, Prof. K. W.	Ithaca, N. Y.	Mukle, May	Thibaud, Jacques	Europe	
Gerardy, Jean	Australia	Munz, Mieczyslaw	Thomas, Edna	Europe	
Gerhardt, Elena	Germany	Murphy, Lambert	Thorner, William	Europe	
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Gigli, Beniamino	Europe	N	Truette, Everett	Greenville, Me.	
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REVIEWS AND NEW MUSIC

Books

(Marshall Jones Company, Boston)

Annals of Music in America

By Henry C. Lahee

This book is nothing less than a chronological list of all the important events that have taken place in America from the year 1640—when the Bay Psalm Book (the second book printed in America) was issued—up to January 1, 1922. For a writer on musical subjects it is absolutely invaluable. There is a cross index of events by the names of composers. All in all, while not much more exciting to read than any other dictionary, as a reference book on American music nothing else approaches it in value.

H. O. O.

(Bote and Bock, Berlin)

New Piano Arrangements of Max Reger Compositions

The occasion of Max Reger's fiftieth birthday has given a new impetus to his compositions in the musical world. The considerable interest shown for Reger in Central Europe at least, has thus been increased, and this probably prompted his publishers to bring out a new series of piano-arrangements of a number of favorite Reger compositions. The beautiful Largo from the Suite im alten Stil, for violin and piano, and the favorite aria from the violin-suite, op. 103, have been skillfully and effectively, transcribed for two hands by F. H. Schneider.

Victor Junk has undertaken the much more difficult task of transcribing Reger's op. 128, Four tone-poems after Böcklin, for piano. Reger's intricate and polyphonic orchestral style does not lend itself easily to a piano-transcription. By a careful pianistic setting and with the assistance of numerous indications as to the orchestration these complicated symphonic sketches are brought within the reach of a practiced player. A literary introduction regarding style and contents of these pieces, from the pen of the well known Dresden critic, Eugen Thari, materially facilitates the understanding of these four pieces.

Reger's compositions for organ are considered to be the most valuable part of his artistic work. Progressive organists are well acquainted with these masterly compositions. Pianists, however, are little acquainted with them. Rudolf Volkmann, musical director of the Jena University, an excellent musician and close friend of Reger, has selected twelve choral-preludes from his op. 67 (which contains no less than fifty-two preludes) and presents these to pianists in a skillful two-hand arrangement, which will certainly win new admirers of Reger's polyphonic art.

Reger's string quartet, op. 109, has been admired in the entire musical world as one of the most valuable modern contributions to chamber-music. Many pianists will welcome the four-hand arrangement, capably done by F. H. Schneider, which brings this within the reach even of amateurs.

One of Reger's favorite songs—*Mariae Wiegenlied*, op. 76, No. 52—has just appeared in an English translation: *Amid The Roses Mary Sits*, (for low voice,) also for medium voice with altered text, suitable for church use.

H. L.

Songs for Students

(Composers' Music Corporation, New York)

Cradle Song

By Ivan S. Langstroth

This is a simple, popular ballad for medium voice. It makes no pretensions, but is attractive, melodic, flowing. Judging by the harmony, one might almost suppose it to be the arrangement of a traditional song. Very pretty!

(Composers' Music Corporation, New York)

Fairy Lullaby, Mother Moon and Echo

By Edward Harris

A most effective setting has been given to a verse of Shakespeare's, thereby creating a suitable selection for the students' recital, in the first number, *Fairy Lullaby*. Both voice and accompaniment are difficult, especially the voice part, which lies high and requires considerable agility. For advanced study. *Mother Moon* or *A Lie-Awake-Song*, is for the medium voice. Not at all difficult and would find a place on the programs of younger students. Words by Amelia Burr. The third of the set, *Echo*, is still another



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saccharine ballads! How better express it than by the familiar saying: "A Friml Success?"

The Cut Direct and in Rose Time

By Frank Grey

The first of these is written for the medium voice, the second for both high and low. Published separately. The Cut Direct is a rather "cute" little encore song requiring good diction and not much voice to put it over. In Rose Time is a love ballad without distinction.

(Arthur P. Schmidt Co., Boston)

Calm Be Thy Sleep

By G. A. Grant-Schaefer

This is a song with a real old-fashioned tune—rare thing now-a-days in serious music where composers seem to feel it their duty to be abstruse. There is nothing so about this melody. It flows along smoothly and without anything but the usual either in interval or harmony. An excellent song!

(Oliver Ditson Company, Boston)

The Oak Tree

By Edward Ballantine

This is a complex sort of song with an accompaniment full of harmonic modulations. It flows along smoothly and is rather effective, but belongs to that great and growing mass of new music that is associated with this transition period, neither exactly modern nor exactly orthodox. The object of a review being, evidently, to tell people who

(Continued on page 42)



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MUSICAL COURIER

ACROSS THE COUNTRY

(Continued from Page 37).

Moss, brought such heavy applause that he was forced to repeat it. One of the most delightful numbers of the evening was the quartet and trio, *O heure heureux* from Romeo and Juliet, sung by Mrs. James L. McRee, Helen Smith, Rosalind Rice, John Kinnie and Richard Martin. Caro Nome from Rigoletto was brilliantly sung by Mrs. Claude Tully. Mrs. James L. McRee and Arthur Bower gave the duet *O nuit divine, je t' implore* from Romeo and Juliet. The quartet from Rigoletto, rendered by Mrs. Claude Tully, Agnes Freutel, Heber Moss and Jules Gar-garo, was a triumphal close for the evening's entertainment.

Jean Johnson, soprano, presented Eleanor Shaw, pianist, and Fred Sheffield Child, tenor, in a Soiree Intime, in the ballroom of the Hotel Gayoso. A delightful program was given after which refreshments were served and an orchestra furnished music for dancing.

The O. K. Houck Piano Company presented Eleanor Shaw, pianist, and Fred Sheffield Child, tenor, in a costume recital entitled a Musical Novelette, depicting the melodies of three distinct periods.

Members of the Juvenile Beethoven Club, of which Ella Atkins is director, gave their annual concert before a large and appreciative audience.

School of Florence Goyer Taylor, of the Bolling-Musser School of Music, were presented in a recital at the Woman's Building.

Mrs. David L. Griffith, soprano, and Mrs. Frank Sturm, pianist, have returned from Tunica, Miss., where Mrs. Griffith presented her class in recital.

J. V. D.

Mobile, Ala., June 19.—One of the interesting musical events of the past week was the recital given by Marguerite Kuppersmith, blind soprano, under the patronage of a number of local musicians. Miss Kuppersmith will leave early in the fall for New York to continue her studies, after having graduated from the Alabama school for the blind. This young artist possesses a soprano voice of real promise and her public appearances show good training. The assisting artist was Elsa Fried, violinist. Miss Fried will also go to New York within a short time to continue her studies.

Members of the Clara Schumann Club, which has given several programs for disabled ex-service men undergoing treatment at the Southern Infirmary in this city, gave a final entertainment for the men just before the men were transferred to another hospital and the local institution closed. Of special interest was a scene from *The Mikado* given by Virginia and Louise McLeod and Marjorie Murphree.

An ear training class with meetings and contests at frequent intervals has been formed among the pupils of the piano class of Clara North. Prizes are awarded in the music-guessing contests and interesting musical selections are given by members.

A recital by the pupils of Emma La Prade Tam was given at the Harte auditorium, June 15. Mrs. Tam is one of the leading vocal teachers in the city and her recitals are always attractive.

K. M. R.

Oklahoma City, Okla., June 22.—Outstanding in a series of recitals in which Pearl L. Reece presented a number of her piano students, was that by Raymond Liszt, assisted by his sister Myrtle Liszt, also a pianist and reader. The program included a duet by both students, *Dance Sabre* by Saint-Saëns.

A second program given by Miss Reece's students was a two piano recital, June 18.

A group of pupils was presented in recital by Mrs. Wyley Jones.

Arthur Howard Greene, head of the music department of Central State College, Edmond, Okla., has resigned to accept a similar position in Selma Union High School, at Fresno, Cal. Greene organized a chorus of 500 voices at Edmond which has received favorable mention on many occasions throughout the State.

C. M. C.

Paterson, N. J., June 23.—Pupils of Iris Brussels executed their interesting selections with a marked degree of finish and style, proving competent musicianship, in the program in which they were presented, June 20, at Y. M. C. A. Hall. The success of their efforts reflected creditably on the instructor who has recently become the assistant of Alberto Jonas, of New York. Particularly impressive was the poetic playing of Irene Haigh and the brilliancy of Elsa Feldman's numbers. Nicoline Brack's repose is deserving of mention as was Ceola Seed's playing of MacDowell's works. Macy Gordon, violinist, assisted on the program thereby adding to the pleasure it gave. E. M. G.

San Antonio, Texas, June 22.—Olga Heye, pianist, artist-pupil of Clara Duggan Madison, received the Hertzberg medal for unusual proficiency in her year's work. She recently appeared in a program which was most exacting in its requirements.

Florence Coleman presented her junior piano pupils in an enjoyable recital. They showed the careful instruction given. Those who participated were Edna Hill, Jesse Elledge, Beverly Druce, Carmen Berdine and Virginia Ingram.

The Drum Major was presented recently in Mission, Tex., by the Mission Musical Club. Mrs. J. W. Hoit, of San Antonio, was the musical director.

Helen Baylor Beck, pianist, pupil of John M. Steinfeldt, was presented in graduation recital by the San Antonio College of Music, of which Mr. Steinfeldt is founder and director. Miss Beck possesses a fine clear tone, interpretative ability and clean cut technic.

The B Minor and B Major Musical Club held the final meeting of the season on June 2. Cara Franklin presented prizes to the members who have been regular in attendance and have filled the places assigned to them on the programs. Mrs. Eli Hertzberg gives a medal to the boy member and a pin to the girl member who show the greatest improvement in the season. The recipients were Frank Anderlich and Norma Henning. Mrs. Edward Hoyer's prize was presented to Elizabeth White and Norman Henning presented a prize to Gertrude Kahn. The Franklin star was given to Clara Wenthe, the club ring to Kathleen Sommers, the club stick-pin to Ben Esterick, the Dennison locket to Bella Lee, the club medal to Nellie Collins, and the club pin to Mercedes Arnold. This junior club was organized a number of years ago by Mamie Reynolds Dennison and she continues to be its adviser, although the organization has its officers.

Bertram Simon presented eleven of his violin pupils in an enjoyable recital, June 2. The Hertzberg medal was awarded to Willetta Mae Clarke in recognition of the progress and improvement made during the year and also for her scholarly playing of Saint-Saëns' concerto in B minor. The decision was close, as there were three other pupils who showed unusual talent. Mrs. Nat Goldsmith and Jo Beth Canfield were the accompanists.

The Chamade Choral Society, David Griffin, director, appeared in concert June 4, assisted by Olivia Shawe, mezzo-soprano, of Maxwell, Tex. (artist-pupil of Mr. Griffin), and Mrs. Bessie Knox Kintner, violinist, of the music faculty at the State University (a pupil of Leopold Auer). The choral numbers were most interesting as they consisted of Czech-Slovakian, Old French, Hungarian and Belgian folksongs, all of which were given authoritative readings by the director. Solo parts in the various choruses were taken by Mrs. A. M. McNally, Mrs. Tom Leighton, Mrs. W. A. Austin, Mrs. Theodore O'Brien and Mrs. Stanley Winters. A number of particular interest was Liszt's The 137th Psalm, with the solo parts taken by Pearl Johnson, soprano; violin obligato by Mrs. Kintner; piano and organ accompaniment by Norma Owen Griffin and Mrs. A. M. Fischer. Mrs. Kintner and Miss Shawe also offered solos. Norma Owen Griffin was the accompanist for the evening.

Edith Madison presented nineteen of her piano pupils in an interesting program, June 6.

Meta Hertwig presented her intermediate piano pupils in recital June 11 and her advanced class, June 8. Both programs were greatly enjoyed.

The graduation exercises of the San Antonio College of Music were held June 9. In accordance with European custom no diplomas to graduates were given unless voted by a committee of judges at a public recital. The first candidates since the founding of the college are Cecile Steinfeldt Satterfield, Helen Baylor Beck, Annie Holliday and Elsa Schott. The judges on June 9 were Frank L. Reed, of Austin, chairman; Oscar J. Fox, A. W. Grant, Otto Majewski, Mrs. Lulu Griesenbeck and Nat Washer. The diplomas were presented by the president, John M. Steinfeldt. Pupils receiving certificates were Lottie Brinkman, of Comfort, Tex., and Mary Nourse, of Eagle Pass, Tex. The orchestral accompaniments were played on a second piano by Mr. Steinfeldt. Mrs. Satterfield was awarded a prize for the best playing on the program.

A sacred concert was given June 10 by the San Fernando Cathedral Choir in the historic old San Fernando Cathedral, where Mrs. Ed Hoyer is organist and choir director. In addition to four numbers in which all the requisites of a good choral body were prominent, solos were given by Mrs. A. M. McNally, soprano; A. Neuendorff, soprano; T. Neuendorff, contralto; Thomas F. Bielieck, tenor, and E. H. Hurst, organist (assistant to Mrs. Hoyer). Mrs. Hoyer played all accompaniments.

Hugh McAmis, organist, appeared in his last recital before his departure for the East at St. Mark's Episcopal Church, June 11. He again demonstrated his unusual musicianship in scholarly registration. The program was arranged to please both the exacting musician and those who delight in lighter things.

The marriage of Amanda Haak, pianist and organist, to Francis J. Bowen was celebrated June 14. Both wedding marches were played by ten violin pupils of A. M. Garcia. Mrs. B. H. Darius sang Gounod's Ave Maria with violin obligato by Mr. Garcia.

Mrs. Eugene Staffel presented her class in piano recital June 14. The Hertzberg medal was awarded to Lucile Seeger for the greatest improvement during the year. Lulu Grisenbeck made the presentation speech.

The pupils of Bessie Ball Andrews appeared in song recital June 15. Solos, duets and trios made up the interesting program. Otis McCreless, cellist, assisted. S. W. Grisenbeck made the presentation speech.

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Terre Haute, Ind., June 23.—George Jacob has announced the list of artists who will appear on his All-Star Artist Course next year. Those included are Cyrena Van Gordon, John McCormack, Pavlova and her corps de ballet, Toscha Seidel, Jean Gerardy, Ignace Friedman and Frieda Hempel.

The violin students of George Jacob and his assistants, George Grinstead and Mrs. R. Byrd, gave two recitals on June 22. The afternoon program presented a long list of solos and the evening program offered an ensemble of ninety-five violins in numbers by Wagner and Ivanovici. Another group played selections from Beethoven, Gluck and Mozart. Mrs. Jacob accompanied both groups on the piano. There followed solo groups by the more advanced pupils. G. E. M.

SHRINERS INITIATE SUMMER MUSIC SEASON IN WASHINGTON

Visiting Bands and Artists Are Heard During Convention—
Carmela Ponselle Sings—Club News and Notes

Washington, D. C., June 26.—Shrine Week brought over 100 bands to the National Capital during the annual gathering. It was estimated that approximately 5,000 musicians were here during the conclave, which materially aided the many programmed affairs planned for the occasion. Interest centered around the massed band concert given at the baseball park June 7, in which 3,500 pieces participated. Two numbers were led by John Philip Sousa and a like number by William C. White, director of the Army Music School. Owing to the intense heat, the concert was shortened. The remarkable unity of the playing roused the throng to cheers during particular moments when the precision was most sharply defined.

Innumerable recitals were given by the visitors throughout their stay, glee clubs being especially prominent among the participants. At the dedication of the Payne "Better Homes in America" House, Flora McGill Keefer, accompanied by the U. S. Marine Band, sang Home, Sweet Home.

CARMELA PONSELLE'S FIRST LOCAL RECITAL.

A first recital in Washington, June 4, by Carmela Ponselle introduced a singer who will be more popular at each succeeding concert. The mezzo excelled in works by Haydn, Rachmaninoff, Campbell-Tipton and Verdi and was so heartily welcomed that she was compelled to give eight encores. Stuart Ross, accompanist, was heard in solo numbers also, his playing eliciting approval from the audience.

LAST EVENT BY MACDOWELL CLUB.

The MacDowell Club closed its season, June 11, with an impromptu piano recital at the club rooms. Kathryn Beck played several selections with a keen appreciation of poetic values. Eleanor Colburn offered Scott's Lotus Land and the Chopin F sharp major nocturne, lending the former an interesting reading and the latter excellent balance. Edith Austermühl's rendition of the familiar Bach gavotte in B minor gained much appreciation for the simplicity accorded it. Two MacDowell bits were well handled by Pauline Graef while Harriet Hine gave the Witches' Dance in startling tempo and with clear technic. Katherine Brooks was especially pleasing in her clear interpretations of the Rhineberger fugue in G minor, Schumann's Prophet Bird, Vögeln, by Grieg, and the nocturne by the same composer.

WASHINGTON COLLEGE OF MUSIC COMMENCEMENT.

The seventeenth annual commencement of the Washington College of Music was held at the Central High School, June 22. Twenty-eight students were awarded diplomas, including one post-graduate and twelve teachers' diplomas. A program was given by the graduates and undergraduates, demonstrating the capabilities of the individuals. In view of the fact that the orchestra of the school is of very high caliber it has been a source of regret that in all the concerts given during the academic year so few numbers have been assigned to this portion of the student body.

NEW ORGANIZATION FORMED.

A number of local musicians recently met to form a club for the purpose of studying the works of composers from all nations and particularly to compare the modern with the classic school. The body is known as the Orpheus Club and will have no officers, nor are there any dues assessed the members. Government of the group is vested in a committee of three who have the power of arranging the affairs of the organization. The first committee—composed of Katherine Brooks, chairman; Mildred Kolb Schulz and LeRoy Lewis—have announced a list of American composers for the initial discussion next season. The membership is limited.

NOTES.

Daniel Breeskin has been chosen to succeed N. Mirsky as the leader of the orchestra at the Metropolitan Theater. Mr. Breeskin is well known in this city, having been associated with motion picture orchestras since their advent.

The Friday Morning Music Club completed its thirty-seventh season and has elected the following officers for the coming year: Mrs. Eugene Byrnes, president; Mrs. F. W. True, first vice-president; Mrs. Charles Fairfax, second vice-president; Lucy Brickenstein, musical director; Mrs. Frank Howard, assistant musical director; Kathryn Riggs, treasurer; Mrs. Hugh Brown, recording secretary; Mrs. Robert Hillsdale, corresponding secretary; Maude Sewall, chairman of membership; Mrs. Richard Dean, chairman of reception; Mrs. H. A. Robbins, Mrs. Elliott Woods, Agnes

INTERNATIONAL MAY FESTIVAL IN BASEL

Guests from Paris and Berlin—Ravel's *L'Heure Espagnole* a Masterpiece

Basel, June 7.—This year the May Festival in Basel, Switzerland, consisted of ten performances held in the Stadttheater. The artists taking part were chiefly celebrities from the leading theaters in Europe. The festival began with a performance of Strauss' *Legend of Joseph*. For a work like this which depends upon scenic grandeur and brilliant costumes for its success rather than upon its music, it was somewhat risky even to attempt it on a stage as small as that of the Stadttheater. Ami Schwaninger, as Potiphar's wife, was masterful in her portrayal of undisguised eroticism. Sascha Leontjeff, of Moscow, was a fine Joseph. The remainder of the program consisted of another work of Strauss, namely, the symphonic poem *Don Juan*.

Whereas last year the appearance of the French artists was more or less of a disappointment, their performance this year was an outstanding event of the festival. The

visitors included members of both the Paris Opera and the Opéra Comique. Their first offering was a little one-act lyric drama by A. Bachelet entitled *Quand la Cloche sonnera*.

Ravel's charming little opera *L'Heure Espagnole* served as the second half of the double bill. The second evening was devoted to Massenet's lyric drama *Werther*. Albert Wolf, first conductor of the Opera Comique, directed with masterful authority.

Guests from the Berlin Staatsoper presented Mozart's *Don Giovanni* and Schreker's *Schatzgräber*. The cast in these works included Theodore Scheidt, Emmy Heckmann-Bettendorf, Gertrude Bindernagel, Otto Helger, Vera Schwarz, Herbert Stock and Fritz Soot. General Musical Director Leo Blech conducted both performances in a masterful fashion. The staging, handled by Ludwig Hörrt, was excellent.

WERNER LÜTHY.

Caro Nome (Verdi), Pierrot (Rybner), Hettie Harris, with Bertha Ellis Depew, guest accompanist; Largo, C minor Concerto, op. 37, second movement (Beethoven), Virginia Ruggiero and Robert Lowrey.

Ralph Leopold Pupil Gives Recital

Eugene Ramsdell, pianist and artist-pupil of Ralph Leopold, gave a successful recital on June 8, at Fort Washington Presbyterian Church, New York. The young man not only scored a triumph for himself, but also heaped laurels upon his teacher for the artistic finish he revealed. His program was made up of Toccata and Fugue, D minor (Bach-Tausig); Sonata, E minor, op. 90 (Beethoven); Hunting Song (Mendelssohn); F minor Nocturne, two preludes, op. 28, Nos. 10, 23 and G minor Ballade (Chopin); Nocturne for the Left Hand Alone (Scriabin); Humoresque (Rachmaninoff); To a Water Lily (MacDowell); Seguidilla (Albeniz); Consolation and Tarantella Venzia e Napoli (Liszt).

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Washington Heights Musical Club Meets

At its June open meeting the following program was given by members and guests of the Washington Heights Musical Club, under the presidency of Miss J. R. Cathcart, at her studio at 200 West 57th street, Milwaukee Light Guard Quickstep, Mrs. Carrie D. Shields; Romance (Beethoven), Poem (Fibich), Lawrence Goldman, with Ruth Kemper at the piano; The Time for Making Songs Has Come (Rogers), Voga, Voga, Gondolier (Clarke), The Chrysanthemum (Salter), My Climbing Rose (Cathcart), Frances M. Kumpf; Sonate Op. 2 No. 2 (Beethoven), and Prelude (Rachmaninoff), Mollie Shenkman; Melodie (Gluck-Kreisler), Waves at Play (Grasse), Lawrence Goldman; Country Dance (Beethoven), Like Cherry Trees in Bloom (Mokrejs), Jane Cathcart; In a Gondola (Barnett),



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FROM THE PUBLISHERS

White-Smith Company, Boston

At the "Pop" concerts given by the Boston Symphony Orchestra the orchestral arrangement of the Legenda by F. Troccoli has been played frequently. The number was originally written and published for violin and piano. After having met with so much favorable comment and praise by musicians for its graceful and charming melody, the orchestral arrangement was the outcome.

Charlotte Linnell, lyric-dramatic soprano, formerly of New York and now of Boston, broadcasted a group of American songs on Thursday evening, June 21, at eight o'clock from the Shephard's Store.

During July, August and September, Miss Linnell will tour the Pacific Coast, visiting the leading cities and giving recitals of songs by American composers, including a group of H. N. Redman.

Last season Miss Linnell studied with Dr. Daniel Sullivan of New York, the well known coach. At her New York debut two years ago the critics predicted a splendid future for her. The MUSICAL COURIER mentioned particularly her "wide, even, flexible range, and sympathetic quality."

Sam Fox Publishing Company, Cleveland

The third number of the Sam Fox Courier is off the press. It carries photographs of Sam Fox, S. Van Lier, manager of the Publishing Department, and Herbert Smith, managing director of Keith, Prowse and Company, Ltd., London. It will be remembered that some time ago this department of the MUSICAL COURIER announced the affiliation of the Sam Fox Publishing Company with this English company. Keith, Prowse will handle the Sam Fox catalogue in Europe.

There is also a rather happy and contented looking picture of Geoffrey O'Hara. Perhaps it was taken just after he had received a royalty check on *I Love a Little Cottage*.

There is also a small cut of John Philip Sousa, showing him in his Shriner's regalia. Sousa wrote the official march for the big Shriner Convention held recently in Washington, called Nobles of the Mystic Shrine. The large picture on the last page shows Angelo Vitale and his Park Theater Orchestra. Mr. Vitale is musical director of Loew's Park in Cleveland. There is the usual news regarding the latest Fox publications.

G. Schirmer, Inc., New York

Schirmer's Bulletin of New Music of Publications of 1922 has just been received at this office. In looking over it one is impressed with the variety of publications issued during the past year.

As usual, the Bulletin is nicely printed and catalogued in every conceivable way in order to facilitate in locating of various new selections. This new bulletin will be mailed on request.

Harms, Inc., New York

The following is a splendid letter from a prominent teacher who is enthusiastic over *Love Sends a Little Gift of Roses*:

I have used *Love Sends a Little Gift of Roses* and find it one of the most attractive and valuable songs that have come out in months. I might almost say "years." I have had my pupils use it on many programs on the radio. My tenor pupil, Ralph Pemberton, used it on a recital program at the WJZ radio broadcasting station, and also at many musical and concert.

A baritone pupil, Robert Maher, used it on a radio program and many other times also. Mr. Pemberton is opening an act of old fashioned songs in a new Brooklyn vaudeville theater next week, and may use it as an encore number. I presume you have seen by the MUSICAL COURIER that I am putting on some American Composers' Concerts? Is this composer an American? If so I will be glad to get in touch with him and perhaps put him on one of my programs.—(Signed) Caroline Lowe.

REVIEWS AND NEW MUSIC

(Continued from page 39)

want music whether the music under review is the kind they want, be it said that this song will please those who like finely wrought piano accompaniments and harmonies presenting few difficulties to the pianist of moderate skill.

The Two Hours

By J. Stanton Gladwin

A very singable melody for medium voice range and quite attractive. The harmonic scheme is effectively conceived and adds much to the value of the work. The accompaniment is well suited to the organ. A sacred song.

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The following are all edited and fingered by Eugene Platzman: *FORGET ME NOT*, intermezzo by Allan Macbeth; *PRELUDE IN C SHARP MINOR*, for left hand alone, by Scriabin; *CAPRICANTE*, a concert march by Paul Wachs; *MEDITATION IN A FLAT*, by J. L. Morris; *CRESCENDO*, by Per Lasson; *SOUVENIR*, by Kariganoff.

The following are edited and fingered by J. M. Hitzel: *ROMANCE*, by Tchaikowsky, and *ROMANZA*, from Raymond overture, by Thomas.

These have been edited and fingered by George Crystal: *ANVIL POLKA*, by A. Parlow, and *LITTLE SERENADE*, by A. Grunfeld.

Florence E. Hammon Presents Pupils

Florence E. Hammon, a normal and examining teacher of the Effa Ellis Perfield Teaching System, in St. Louis, Mo., who has eight assistant teachers and an associate normal teacher in Anna Frost Ringer, presented her advanced junior students in the second program of a series on May 26. Those participating on the program were Denise Jones, Mildred Maetten, Eleanor Bradbury, Ruth Frances Duhme, Charles Keller, Katherine Drescher, Margery More, Celeste Baron, Nancy Prosser, Hadley Yates, Garland Hight, Marjorie Milne, Mildred Schultz, Frances Russel, Suzanne Trepp, Ruth Wald, Dora McCarty, Bobbie Campbell, Mar-



GERMAN PUBLISHERS' EXHIBIT.

Some of the leading German publishers have made an experiment, getting together in the arrangement of a German Music Week consisting of concerts of works published by them, together with an exhibition of music and books showing the extent and quality of their present-day productions. The first of these "music weeks" took place in Munich, and prominent local and other artists were engaged. A leading university professor gave a lecture in connection with the affair and the public's interest was aroused to an unusual extent. This "music week" proved that, in spite of economic and technical difficulties, the German publisher is today "on the job" as much as he ever was, in the service of contemporary art, and the newspapers gave a great deal of space to this fact. The initiative of this undertaking seems largely to have come from the firm of Bote & Bock in Berlin, and one of the concerts was devoted entirely to its recent publications. All the leading publishers of Germany and Austria took part, however, and the "week" is likely to become a permanent institution, changing its venue from year to year. The accompanying photograph of a part of the exhibition shows how the largest publishers arranged their exhibits.

ion Sparks and Alice Wolfer. As part of the illustrations of class work, two little ten-year-olds were alternately given a letter by Miss Hammon. It was played on the piano at the top of a major chord, then each spelled. Many chords were given and but one mistake was made. This made quite a hit with the audience. The teachers asked if there were any teachers present who wished to come forward and give letters themselves if they thought the children spelled the chords by any other way than by hearing and reasoning, but no one came forward.

Schipa's Popularity Keeping Him Busy

Tito Schipa, popular tenor of the Chicago Opera, who was recently engaged for the Ravinia Park Opera season, had the distinction of opening the season at that famous resort. He had intended to pass the summer in America in the Catskills instead of taking his usual trip to Europe, but the engagement at Ravinia Park for twenty appearances, extending from June 23 to September 3, together with special concert dates, necessarily compelled a change of plans. Hurriedly summoning Mrs. Schipa and their little daughter from Daytona Beach, Florida, and subletting his New York apartment, Schipa took himself and his family to Glencoe, Illinois, so as to be near the park.

On Saturday night, June 23, he made his Ravinia debut before a packed house as Alfredo in *La Traviata*, scoring one of the most pronounced and individual successes in the history of opera given on the North Shore. Although the other principals and the ensemble were of unusual excellence and called forth praise from the critics, it was Schipa's success that was the outstanding event of the evening. In reviewing the opera the critic of the Chicago Daily News said: "Within memory we have never seen the part acted as well nor sung with such warmth, such spirit, and yet with so musical an understanding." And another reviewer was led to wax so enthusiastic as to state: "There probably is nowhere in the world a tenor voice of more honey-like sweetness than Schipa's, and it has grown bigger and sweeter with each passing season."

No wonder San Francisco wired Schipa's managers, Evans & Salter, for his services for its Autumn opera season, but owing to late September and early October bookings, which are extremely heavy, the request had to be declined, and even then, there will be but a short time for rest to which the energetic and willing artist is entitled prior to the season's activities which will be most taxing, extending to June.

S. D.

Three Cities Praise Novae

Following piano recitals in New York, Chicago and Boston, the critics were equally enthusiastic in their praise of the fine art of Guiomar Novae. Henry T. Finch, in the New York Evening Post, stated: "When a young girl from Brazil can make a veteran critic, blasé after a season of interminable music, as happy as a boy who has been taken to the circus for the first time, she must be something very extraordinary, indeed. The joy, the rapture, of listening to such playing are beyond description. The miracle of genius, here it is." Edward C. Moore, in the Chicago Daily Journal, expressed the opinion that "She is an ideal combination of brilliant technic and beautiful tone, and H. T. Parker, in the Boston Transcript, said "She is one of the remarkable pianists of the younger generation, musician, perhaps, above all the rest."

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MUSIC ON THE PACIFIC SLOPE

EMIL OBERHOFFER TO CONDUCT CONCERT SERIES IN THE HOLLYWOOD BOWL

Phenomenal Natural Amphitheater to Be Scene of Summer Music Activity—Ponselle and Oratorio Society Initiate Season—Other News

Los Angeles, Cal., June 28.—Musical interest at present centers in the Bowl Season which begins July 10. The necessary improvements at the big natural amphitheater are being rushed. One hundred new boxes are being erected and all of these, and the twenty or twenty-five already in the Bowl, have been engaged for the season. The rest of the seats are being stabilized and rearranged. Funds are rapidly coming in not only for the concerts but for the permanent improvements of the Bowl and it is hoped that, after this season, permanent seats may be planned for. Mr. Oberhoffer has arrived to prepare for the season and consult with the committees. F. W. Blanchard, so long identified with Los Angeles musical and civic interests, is again chairman of the committee in charge. Mrs. J. J. Carter, dominating inspiration of the Bowl movement, is secretary, and Wm. Edson Stowbridge, long associated with symphonic affairs of the city, is manager. Mr. Stowbridge has procured eighty of the finest orchestra men of the city. Concerts will be given each Tuesday, Thursday, Friday and Saturday evening for eight weeks, with an additional two weeks if they are financially successful. The Bowl itself is a remarkable natural amphitheater. Its immense size, phenomenal acoustic properties and great beauty of setting are hard to match. At a distance equal to a long city block either the singing or speaking voice is clear and distinct and orchestral effects take on an ethereal quality.

PONSELLE AT THE BOWL

Rosa Ponselle, under management of the Fitzgerald Concert Direction, gave the first recital at the Bowl, June 3. She is enthusiastic over the Bowl and her glorious organ proved that the national theater is practical for the solo voice. The proceeds went to the Bowl funds.

LOS ANGELES ORATORIO SOCIETY AT BOWL

The Los Angeles Oratorio Society of 225 voices, under the direction of John Smallman, gave Henry Hadley's Ode to Music. This really closed Music Week. Among the soloists were Arthur Hackett, tenor; Melba French Barr, soprano; Florence Middaugh, contralto, and Clifford Lott, baritone. Lorna Gregg, the accomplished accompanist of the club was at the piano and a picked orchestra assisted.

OPHEUS CLUB CLOSES SEASON WITH LAWRENCE TIBBETS AS SOLOIST.

The Orpheus Club, under Hugo Kirchhofer, gave its final concert June 7, at the Trinity Auditorium, with Raymond McFeeers as accompanist. Special interest was felt in the appearance of Lawrence Tibbets as soloist. Mr. Tibbets made his debut as soloist with the Orpheus Club when only a high school boy. He was a member of the club and received his training for many years under the late Joseph Duprey who was founder and director of the club and teacher of many singers. Later, Mr. Tibbets coached with Basil van Ruyssdael. He is spending the summer in Los Angeles preparatory to returning to New York. He has

been signed for an extended contract as baritone with the Metropolitan.

ZOELLNER'S LAST PROGRAM.

The Zoellner Quartet gave a delightful program as the sixth and last chamber concert of its course at the Ebell Club. The assisting soloist was Homer Grunn, pianist, who excels in ensemble work. He was the pianist for many years with the old Brahms Quintet, the pioneer chamber music organization in Los Angeles. He played the Goossens quintet with the Zoellners on this occasion. The other numbers were quartet No. 10, op. 1, Beethoven; Rain Song, Sinigaglia; Sarabande and Tambourine, Lechiar, arranged by Joseph Zoellner, Sr. and a Nocturne by Borodine.

ARTHUR HUBBARD TO SPEND SUMMER IN LOS ANGELES.

Arthur J. Hubbard, of Boston, is to hold master classes during July and August in the new Southern California Music Building. Mr. Hubbard is the teacher of Arthur and Charles Hackett, of Roland Hayes, the negro tenor who has created such a furore in London recently, and many other successful singers. France Goldwater is Mr. Hubbard's manager.

NOTES.

Horatio Coggswell, head of the vocal department of the University of Southern California, presented two pupils in recital on June 5. Isobel Smith, soprano, and Ethel J. Snavely, contralto (assisted by Evangeline Reese, violinist; Robert Lackey and Harry Putnam, baritones, and Elizabeth Mottern, accompanist, gave the program.

Olga Steeb, pianist, will open a piano school, to be known as the Olga Steeb Piano School, with twenty-five assistant teachers, who are all graduate pupils and exponents of Olga Steeb. Fannie Dillon, composer and teacher, will teach theory and composition. It is also purposed to procure Paola Gallico, famous piano pedagogue, to conduct summer classes.

Hazel Henderson, mezzo, from the Louise Gude Studios, gave her annual recital at Ebell Club. She was assisted by Annie Timmer, cellist, and Rosel E. Hill, accompanist.

John Smallman has presented a series of pupils' recitals this spring that have been well attended, for Mr. Smallman's recitals are sure to be artistic affairs.

L. E. Behymer presented Feodor Chaliapin in a return recital engagement and again packed the Philharmonic Auditorium with a wildly enthusiastic crowd.

Gregor Chemiavsky presented a wonder child in violin recital at the Philharmonic Auditorium. Ben Gronsky is ten years old. He astounded the large audience with his selections and interpretations.

J. C.

PALO ALTO ITEMS

Palo Alto, Cal., June 20.—The annual musical comedy written and produced by the junior class of Stanford University set a record this year, which will be hard to sur-

pass by future productions. The music was by Clarence Carey, Dick Malaby, Charles Midgeley, Louis Alabaster and Ted Van Deusen and merited the numerous encores demanded by an enthusiastic audience. A packed house demonstrated approval at frequent intervals and departed whistling the tuneful Gazing.

Musics for The Silver Slipper, a comic opera produced in San Francisco, June 6 and 7, was written by Chester W. Barker, of Palo Alto. The book is by Raymond Moyon, of San Francisco. The composer is known locally for the musical settings of two of Dan Totheroh's masques, particularly The Heart of Pierrot, which was produced in San Francisco and Bay Cities last year.

To dedicate the new organ recently installed in the Methodist Church, the Morris Club, assisted by the church choir and Warren D. Allen, Stanford University organist, gave a splendid concert.

Myrtle Klahn, a pupil of Warren D. Allen, had the honor of being the first student to give a recital on the Memorial Church organ. Vigor, depth and full tone characterize Miss Klahn's playing. The most decorative phrases were at all times exquisitely clear.

Stanford's Memorial Church formed the extremely appropriate setting for the concert by the A Capella Choir of the College of the Pacific. A group of Palestina's works, some numbers by Tschaikowsky and Gretchaninoff and a group of modern chorales were sung without accompaniment by this well-trained choir. Allan Bacon, College of the Pacific organist, gave several numbers.

The Girls' Glee Club of the local high school presented The Gypsy Rover, a romantic operetta, in the high school auditorium. Isabel Townley directed and the cast and chorus were drawn from the Orphean Club, Boys' Glee Club and the Choral Society.

Gaul's Holy City was given a spirited rendition at the Presbyterian Church this evening by a chorus of fifty voices, six soloists and an eight-piece orchestra including the organ under the direction of Ruth May Friend. An overflow congregation thoroughly enjoyed the oratorio.

Georgina Kober, head of the Sherwood School of Music in Chicago, assisted by Helen Engel Atkinson, violinist, gave Palo Alto music lovers an evening of genuine enjoyment when she appeared in concert in the Community House. In an exacting program she displayed a degree of warmth and eloquence seldom heard, her dramatic delivery being among her greatest assets. Miss Kober has a musical message and delivers it with a buoyancy which is stimulating and refreshing. Helen Atkinson, the assisting artist, played with poetic feeling and a beautifully rounded tone.

C. W. B.

Hurlbut Wins in Los Angeles

Harold Hurlbut, the De Reszke disciple, has just completed at Los Angeles his first summer class in voice and pedagogy. His May lecture recital was so successful that he was forced to repeat it June 4. At his second appearance he introduced an innovation, diagnosing vocal problems with illustrations on Victor Red Seal records. His audience, which filled every seat, with many standing throughout his program, was very attentive and enthusiastic. Many remained to ask questions and interview him, and the session, scheduled to run from 2:30 until 4 o'clock, lasted until 6 o'clock. The Los Angeles Examiner called Mr. (Continued on page 50)

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CHICAGO SUMMER MASTER SCHOOLS OPEN WITH LARGE ENROLLMENTS

Chicago Musical College, American Conservatory, Bush Conservatory and Others Start Classes This Week—Althouse and Middleton in Recital—Frederiksen and Butler Pupils Heard—American Conservatory Notes—Keener to Be Heard—Other News

Chicago, June 30.—Summer master schools at the leading musical institutions of this great musical and progressive center, began this week with such large enrollments and such enthusiasm as to predict the largest summer session in the history of the different schools.

CHICAGO MUSICAL COLLEGE BEGINS SUMMER MASTER SCHOOL.

The Chicago Musical College opened the largest summer school in its history on Monday. The guest teachers from New York—Prof. Leopold Auer, Herbert Witherspoon, Oscar Saenger, Richard Hageman, Florence Hinkle, Percy Rector Stephens—arrived in Chicago at the end of last week to hear the free scholarship competitions. It was generally agreed that the quality of talent set before the artists who are giving the scholarships seldom has been as admirable as that which has been made manifest in the competitions.

In order to give its patrons as much music as possible the college has arranged three programs a week, to be given in the LaSalle Theater. Two of these programs will be given by artist students of instructors in the master school, and the third will be a miscellaneous concert. Winners of the scholarships appeared at concerts in the LaSalle Theater last Saturday and Monday. On Wednesday evening a piano recital was given by Elsie Barge, artist student of the piano department.

RECORD BREAKING ATTENDANCE AT AMERICAN CONSERVATORY.

The summer session and master classes of 1923 opened Monday with a record breaking attendance in every department. A throng of professionals and advanced students representing almost every State in the Union and Canada, registered to place themselves under the guidance of the guest instructors—Josef Lhevinne, William S. Brady and Delia Valeri—or under the members of the regular faculty. The Public School Music Department was favored by a specially heavy registration.

SUMMER SESSION BRINGS LARGE CLASSES TO BUSH CONSERVATORY.

The twentieth annual summer session at Bush Conservatory has brought a banner enrollment in the classes of this progressive institution. The students are from all parts of the United States and the classes of all the teachers, both artist and intermediate, are well filled. The school dormitories also are full to overflowing. The concerts and inter-

pretation classes, always a big feature of the summer session, will again be interesting events.

ALTHOUSE AND MIDDLETON AT UNIVERSITY.

On June 29, under the auspices of the University of Chicago, at Mandel Hall, Paul Althouse, tenor, and Arthur Middleton, bass-baritone, gave a joint song recital.

BRIGGS IN CHICAGO.

Ernest Briggs, the manager, this week passed through Chicago on his way to Mexico City.

FREDERIKSEN PUPIL SCORES.

Louise Rood, violin pupil of Frederik Frederiksen, played recently in a violin competition for the State of Wisconsin, held in Madison, and won first prize. Speaking of Mr. Frederiksen, it may be stated that he is now holding a Normal class at his studio in Chicago every Saturday, and teaches the balance of his time at his home in Lake Geneva (Wis.).

BUTLER PUPIL SINGS.

Another talented pupil from the class of Hanna Butler was heard in a song recital on Sunday afternoon, June 24. The newcomer, Helen Kresler Struett, has a beautiful voice which has been well trained. Miss Struett's program consisted of arias by Handel, Bishop, Loewe, Carpenter, Beach, Spohr, Rimsky-Korsakoff, Carpenter, Eames, Stults, Pelissier, Reinegle and Danks.

AMERICAN CONSERVATORY NOTES.

The contests for scholarships took place Thursday, Friday and Saturday, June 21, 22 and 23, at Kimball Hall. The result of these contests was as follows: (Josef Lhevinne Scholarship) Katherine Gorin, Chicago, Ill., and Oscar Helfenstein, Pittsburgh, Pa.; (Delia Valeri Scholarship) Ottis O. Patton, Lansing, Mich.; Florence Peebles, Montgomery, Ala., and Edith Clark, St. Paul, Minn. (William S. Brady Scholarship) Lucile Howard, Sandwich, Ill., and Elsa Holinger, Chicago, Ill.

Jacques Gordon, concertmaster of the Chicago Symphony Orchestra, and Marie Sidenius Zendt, soprano, both prominent members of the American Conservatory Faculty, will be the soloists for the recital to take place Wednesday morning, July 11, at Kimball Hall.

A signal and well deserved honor has been bestowed on Wilhelm Middelschulte, the distinguished organist and musician, by being awarded by Notre Dame University the degree of Doctor of Laws. The president of the university in conferring the degree expressed the sentiments of the university authorities in the following words: "The degree of Doctor of Laws has been conferred on a brilliant artist who has loyally upheld the noblest ideals of classical music before the world in this generation, a teacher whose genius has been unreservedly expended in the service of humanity, culture and civilization."

MME. VALERI TO PRESENT SUZANNE KEENER.

A musical event which will attract much interest will be the appearance of Suzanne Keener, member of the Metropolitan Opera Company, in recital at Kimball Hall, Tuesday afternoon, July 10. Miss Keener is a coloratura soprano of very exceptional accomplishments who has appeared in many concerts and recitals in this country during the past season with unqualified success. It might be added that Miss Keener will be presented by Mme. Delia Valeri, being a product of that distinguished artist's studio. Miss Keener will be assisted by Josef Brinkman, a brilliant young pianist of the American Conservatory.

MISS BROWN'S NAME ASCERTAINED.

In the issue of the MUSICAL COURIER of June 21, reviewing Herman Devries' interpretation class, this department stated that "Miss Brown, whose first name could not be ascertained, will have no difficulty in making the name known, as she should do well in her chosen profession, judging from the manner in which she sang." Since then

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this office has learned her full name, which is Ruth Axe Brown, sister of the late Helen Axe Brown.

HAYDN OWENS TO EUROPE.

Haydn Owens, pianist, accompanist, conductor and vocal coach, sailed last Tuesday on the *Berengaria* for Europe. Mr. Owens' principal reason for going abroad at the present time is to hunt up some Welsh music for a concert to be given in Orchestra Hall in December, combining his Haydn Choral Society with about 200 Welsh voices gathered from different Welsh churches from Chicago, Gary and East Chicago, accompanied by seventy members of the Chicago Symphony Orchestra. The concert is to be held under the auspices of the National Welsh Society and some of the sponsors for the affair are Charles E. Hughes, Secretary of State; James Davis, Secretary of Labor; Silas J. Lewellyn, president of the Interstate Steel Corporation; Arthur B. Jones, president of the board of trustees of the Marshall Field Estate; D. T. Harris, of the American Steel Foundries; Evan Evans, of the Moffett Studios, and David Charles Davis, director of the Field Museum. Mr. Owens went directly to Paris, where he will remain for six weeks; then he will go to England and Wales, where he will stay for about three weeks. His address abroad will be 1 Rue des Fleurs, Paris, France.

CHICAGO MUSICAL COLLEGE OPERA PERFORMANCE.

It always has been the policy of the Chicago Musical College to present its summer patrons with as much music as possible. This summer it has gone farther than ever before in the provision of concerts and recitals. Among the most interesting features of the season so far was the opera performance put forward Friday evening, under the direction of Edoardo Sacerdoti, at the LaSalle Theater. The first and second acts of *Saint-Saëns' Samson et Dalila* and the fourth act of Verdi's *Il Trovatore* were interpreted by the following: (Samson et Dalila) Dalila, Annette Hoffman; Samson, Louis Jacobson; an old Hebrew, Carroll D. Kearns; (Il Trovatore) Leonora, Lucille Howard; Azucena, Rita Rish; Manrico, Kennard Barradell; Count di Luna, Russell Boltenstein.

WALTER ALLEN STULTS IN RECITAL.

On June 28, Walter Allen Stults, baritone, was presented in recital in Fisk Hall in Evanston. In an interesting and well balanced program, in which he had the assistance of Helen Hawk at the piano, Mr. Stults won distinct success. He sang groups of sixteenth and seventeenth century songs, lieder, modern art and popular songs and an operatic aria, *Promesse de mon avenir* from Massenet's *Le Roi de Lahore*. So insistent were the listeners that several encores were added during the course of the program, and at the close three extras had to be sung before they would depart. Mr. Stults is a fine artist and a great favorite in Evanston, whose popularity has been won on sheer merit.

SCHOLARSHIP AWARDS AT BUSH CONSERVATORY.

The award of the nine free scholarships with artist teachers of Bush Conservatory for the summer term, has attracted much attention during the opening days of the session, which is the largest in the history of the school. The Sevcik Scholarship for free tuition with Otakar Sevcik, world famous violin master, was awarded to Beulah Marty of Kansas City (Mo.). The two violin scholarships with Richard Czerwonky have been given to Olga Eitner of Ottawa (Kans.), and Mary Louise Gale of Columbus (Ohio). The winner of the Charles W. Clark Scholarship for voice is Kathryn Newman of Wichita (Kans.), while Harold Gaudin of Slater (Mo.) and Helen Goecke of Chicago will

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divide the Boza Oumiross Scholarship. The Herbert Miller Scholarship goes to Helen Hedges of Chicago and the Mme. Justine Wegener Scholarship award has been given to Anamay Owen of this city. Harold Sanford of Milwaukee (Wis.) has earned the Jan Chiapuso free scholarship for pianists.

ASSOCIATION OF STATE PRESIDENTS MEETS HERE.

The Association of Presidents of the State Teachers' Associations had a specially called meeting in Chicago on June 26, at the Columbia School of Music. Sidney Silber, past vice-president, was elected president of the Association. Mrs. Frederick Heizer of Sioux City (Iowa) was elected vice-president, and Walter Spry, Chicago, was made secretary and treasurer. It was decided that in the future the meeting will be held in conjunction with some state music teachers' convention, or the National Music Teachers' Association convention, at the same time and place.

CARL CRAVEN NOTES.

Jessie Mandeville, soprano, is special soloist, July 8, at the Auburn Park Methodist Church.

Mrs. Fred Bates, contralto, was soloist Sunday at Riverside, Ill., M. E. Church and was engaged as soloist at St. Paul's Universalist Church, July 1, 8 and 15.

Hans Madsen, tenor, substituted in the quartet at Jefferson Park Presbyterian Church, June 17, and was soloist for the Danish Glee Club concert, June 20. Robert Evans, tenor, has been soloist for the Ascher Brothers since June 1. Floyd Carder, baritone, is soloist at the Rainbow Gardens for the summer.

GRACE WELSH PRESENTS PUPILS.

A recital which reflected more than usual credit on the participants and their able teacher, was that which pupils

MUSICAL COURIER

of Grace Welsh presented on June 13. Miss Welsh is a young pianist who has won her spurs in the concert field and who has a large following at the American Conservatory, where she received her instruction and where she now teaches a very large class. Those who took part in this recital were Florence Kirsch, Rodney Kile, Lillian Ross, Margaret Kile, Elizabeth Wilson, Catherine Keefe, Helen Schrader, Ruth Yavitz, Gladys Crandall, Dorothy Pottag, Margaret Shapiro, Gladys Miller, Katherine Allen, Louise Van der Meer, Yolanda Napolilli, Margaret Hughes, Mary Wirth, Helen Cain, Madeline Keefe and Helen Bott.

MUSICAL NEWS ITEMS.

Gunnar Erickson, baritone, pupil of Karl Buren Stein, was the vocal soloist at the concert given at Waveland Avenue, Congregational Church, June 25. Axel Pedersen, basso, another pupil of Mr. Stein, has been engaged as soloist at St. Paul's Lutheran Church, Chicago.

The Metropolitan Conservatory, which now occupies suite 900 Capitol Building, gave its commencement concert on Thursday evening, June 28, at Kimball Hall, before a well pleased audience. One of the features was an efficient orchestra of twenty-five, conducted by Harry Dimond and Oscar Deis, president and vice-president, respectively, of this popular school, which did good work throughout. The program, an ambitious one, was well rendered, each and every one of the following students contributing much to the pleasure of the evening: Resella Goldstine, Gertrude Robinson, Hannah Schumann, pianists; Louis Kosloff, Beatrice Teller, William Levitt, violinists, and May Kerns, soprano, who also gave a good account of herself. May Kerns, soprano, is an artist-pupil studying with Lillian T. Johnston, of the Metropolitan Conservatory.

JEANNETTE COX.

McQuhae in at least five public concerts, the most recent being his splendid Town Hall recital last winter; and with each concert I have become more convinced that there is today no more pleasing singer before the public.

In addition to his wonderful voice, Mr. McQuhae has good looks, an unusually easy and pleasing stage presence, a charming personality, and an enunciation and a pronunciation that are a delight.

I understand that Mr. McQuhae has enjoyed unusual advantages of education, which accounts for the intelligence he displays in his singing.

While enjoying all of his singing, I confess to a fondness for his "Ould Sod" can.

If Mr. McQuhae does not forge rapidly to the front ranks, it certainly will not be for lack of ability.

(Signed) Rev. Edward J. Carr.

Subscription Plans for Cincinnati Symphony

Meet with Success

Plans recently inaugurated for taking subscriptions for the Cincinnati Symphony concerts have met with unqualified success. Interest of the auxiliary committees has been unflagging and they are all most enthusiastic over the result of their efforts. The orchestra will give the usual fourteen pairs of concerts on Friday afternoons and Saturday evenings, beginning October 26 and 27; twelve popular concerts will be offered and four Young People's concerts. Among the soloists engaged for the symphony concerts are: Mme. Gauthier, contralto; Mitja Nikisch; Emil Heerman, concertmaster of the orchestra; Charles Hackett, Yolanda

Mero, Bronislaw Huberman, Margaret Melville-Lisznewski, Carl Flesch and Harold Bauer.

Arrangements for touring have been practically completed and will include series of concerts in Indianapolis, Louisville, and other nearby cities.

Oscar Saenger Scholarships at Chicago Musical College

There were so many fine voices contesting for the Oscar Saenger scholarship that he was obliged to divide it. Birdie Hill, coloratura soprano, of St. Louis, Mo.; Lucie Westen, lyric soprano, of Milwaukee, Wis., and Florence Munzer, mezzo-soprano, of New York City, were the fortunate winners.

In addition to this, Mr. Saenger divided scholarships in his repertory-interpretation class among five others: George E. Planck, tenor, Elkhart, Ind.; Ernest B. Stimson, tenor, Meridian, Miss.; Alice Newman, coloratura soprano, Wichita, Kans.; Clara Davison, lyric soprano, Des Moines, Iowa; Justine Bruce, coloratura soprano, Benton, Ill.

The wealth of material this season is so great that Mr. Saenger regretted not having more scholarships to distribute. His class is very large and enthusiastic and represents most of the States in the Union, in Canada and also the Philippines.

W. Warren Shaw's Pupils in Demand

Elizabeth Harrison has been engaged as soprano soloist of All Saints' Episcopal Church of Wynnewood, Philadelphia.

Howard Haug has been secured as tenor soloist of the Tioga Baptist Church, Philadelphia, and will sing at the Cape May Baptist Church during the summer.

Marguerite Barr, contralto of St. Stephen's Church, Philadelphia, will sing at Holy Trinity Church at Spring Lake during the summer, as will the baritone, Horace Hood.

Harold Rawley, tenor, has been engaged for the Church of the Redeemer at Bryn Mawr, Pa.

The foregoing all are artists from the New York studios of W. Warren Shaw. This well known pedagogue opened his special summer school term at Carnegie Hall on July 2.

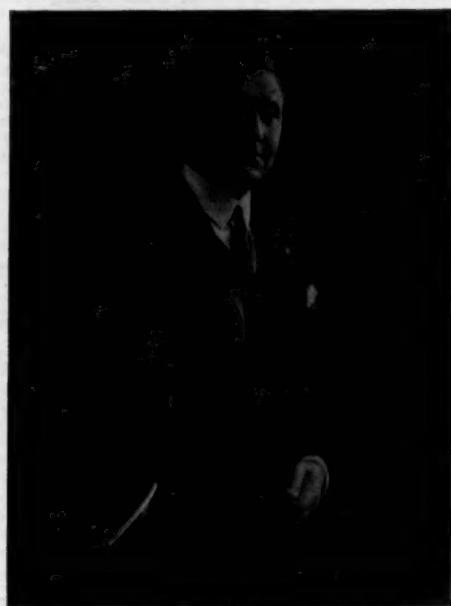
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ALLEN MCQUHAE

classics and old oratorio airs as he was with the moderns and the Irish folk songs. He also appeared at several of the big spring festivals.

While his press criticisms were in all cases most flattering, many letters of personal endorsement and appreciation reached his managers, the Wolfsohn Musical Bureau, which give an added zest to his ever increasing popularity as a concert singer. Three of these picked at random follow:

MOZART CLUB
JAMESTOWN, N. Y.

April 29, 1923.

Under separate cover I am sending today a copy of each of our daily papers of April 28, with reports of the concert by Allen McQuhae. It was an unqualified success. We had a large and very appreciative audience, which insisted upon a double encore at the close of the program. For Jamestown, which is proverbially cold, this was remarkable.

Mr. McQuhae was all and more than you promised. A gentleman of most charming personality, he was exceedingly generous in the use of his very wonderful voice, and thoroughly amiable toward all our arrangements. It was a pleasure which we shall not soon forget, to be associated with him.

(Signed) Mrs. Clare A. Pickard,
President, Mozart Club.

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New York, June 14, 1923.

I want to take this opportunity to express to you our great pleasure in having your noted tenor Allen McQuhae, sing for us at our annual St. Francis Xavier Alumni reunion. Our people were all simply delighted with his work and repeatedly encored him.

He has a wealth of personality, a dignified and gentlemanly appearance on the concert stage and a pure lyric quality of tenor voice that is entrancing. His singing of the Irish songs was especially effective and he was received with great rounds of applause. It was indeed a rare treat to hear him.

(Signed) Joseph T. Ryan,
President.

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It is a pleasure to be able to recommend Allen McQuhae, the tenor. Quite apart from my own concert here, at which he scored an unqualified success before a capacity audience, I have heard Mr. Mc-

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A WELSH SONG.

"Can you tell me about a composer Davies who wrote the Welsh song 'On Na Buddin' Haf O Hyd (Oh, That Summer Sunned For Aye). The late Evan Williams made a record of this song for the Victor Talking Machine Co. Give me Mr. Davies' full name, where he was born and something about his life. Is he still living?"

The composer of the above song is undoubtedly Henry Walford Davies, for of the nine musicians of that name mentioned in the English Who's Who in Music, he is the only one mentioned as a composer, the others being vocalists, pianists and organists. He was not Welsh, for he was born in Oswestry, Shropshire, England, September 6, 1869, and his death is not recorded in any of the musical dictionaries. His first important composition was a symphony, produced at the Crystal Palace, London, in 1895. He has seventeen opus numbers to his credit, while a number of his songs were set to words by Shakespeare, Browning, Kipling and others. He studied with Parry, Stanford and Rockstro at the Royal College of Music from 1890 to 1894, having won a scholarship. In 1892 he received the degree of Mus. Bac. at Cambridge, and in 1898 Mus. Doc. He was organist in various churches, first at the Park Chapel, Royal Windsor, then St. Anne's, Soho (London), Christ Church, Hampstead, and the Temple Church. In 1895 he succeeded Rockstro as Professor at the Royal College of Music. A glee, "The Sturdy Oak," won the prize from the Crystal Orpheus Society, due not given. He is entitled to write A. H. C. M. and H. R. C. O. after his name, with L.L.D., which Llodes bestowed on him in 1894. According to the authority consulted he is still organist of The Temple, London. He has a brother who is also a distinguished musician, two years older, born July 18, 1867. This brother took A. R. C. O. in 1890 and went to Australia, became Mus. Bac. of Adelaide Union and in 1903 Mus. Doc., the first Doctorate conferred by an Australian University. He was the founder and conductor of Adelaide Bach Society, a chorus of one hundred singers.

Dora de Phillippe's Musical Journey for Young and Old

Dora de Phillippe, who for six seasons was a member of the Chicago Opera Company and is known for her dramatic ability as well as for her interpretation of child roles, is at present devoting her talents to a novel and unusual program, which is given in costume. According to the singer it is "a musical itinerary that will carry my hearers far afield on a voyage of songs." By reason of her vivid personality and dramatic art, she is easily able to convey by a word, a shrug of the shoulders, an expressive glance, the varied moods and characteristics of her songs—as one critic said: "She is an Yvette Guilbert plus the voice."

Where a language other than English is used, Mme. de Phillippe will first give an explanation of her songs, adding further to the interest of the program. Her program will take her listeners first to Russia, where one is introduced to the children and grown-ups in songs by Gretchaninoff, Moussorgsky and Tschaikowsky. From Russia, the journey continues to Old France, and in this group the singer gives full scope to her intensely dramatic art, with its fine nuances of light and shade—of smiles and tears.

Then she goes into Opera Land—Humperdinck's Haensel and Gretel—from which she offers the air of the Dew Man and the awakening of Gretel in the forest scene. It was in this role that Mme. de Phillippe won much success with the Chicago Opera Association. Further journeys into Germany reveal the sentimental, dance-loving and humorous qualities of the people in numbers by Mozart, Wolf, Blech and others. Next comes "Merry England" where one meets Rudyard Kipling, musically accompanied by Edward German, and also two irresistibly funny satires from the Cautionary Tales by Liza Lehmann. And our own country is represented by delightfully humorous songs by Tom Dobson and an American novelty set to music by Rossiter Cole.

Another recital program offered by Mme. de Phillippe is devoted to songs of the modern school, supplemented by Dvorak's Gypsy Suite and a group of songs which she has named Characteristic Songs of the Nations. These are in no way related to the folk song, but are songs chosen to emphasize the special musical characteristics of each nation.

Dupré Wins Honors in British Isles

Marcel Dupré has returned to Paris after an extensive tour of the British Isles, in which he drew forth encomiums of praise from the newspapers. For the second time he played the famous new organ at Westminster Cathedral, London, which when completed will be one of the largest organs in the British Isles.

At this recital Dupré for the first time in England improvised a complete symphony in four movements, a feat which astonished lovers of organ music throughout America during the last season. Themes for this symphony were presented by Sir Henry Wood, famous conductor, Dr. Alcock, organist of Salisbury Cathedral, and four other emi-

nent English musicians. The London Morning Post called it "an astonishing performance . . . most composers take months or years to compose a symphony." Marcel Dupré, the world's famous organist, achieved this feat last evening in just twenty-five minutes. He improvised in symphonic form with a fecundity of resource that seemed literally inexhaustible. To the thousands who had gathered to hear the famous Frenchman it must have been a new musical experience. Marcel Dupré's eager thought came to them pulsating with the very life of his extraordinary musical personality." Following Dupré's recital at Usher Hall, Edinburgh, the Scottish Chronicle remarked: "The designation of Marcel Dupré in the program as the world-famous organist is not a mere catch-phrase fresh from America but a strictly true statement of the position he has achieved not only as organist of Notre Dame, Paris, but also as a most outstanding virtuoso . . . his absolute mastery of the complex mechanism of a great organ, his ease and elegance in manipulation, his transcendental finish and skill in execution, and his ingenuity of harmonic combinations—all these are truly wonderful, a fascinating delicacy, touch and expression . . . an innate power of producing a torrent and tempest of passion by massive combinations of sounds. In the flower of his age, Marcel Dupré, has, both as organist and composer, the world before him."

The Dupré Management reports that nearly seventy per cent. of his available time for next season is already reserved. This is an extraordinary record in view of the fact that Dupré closed his last season only two months ago.

Third Summer Session of Cleveland Institute Opens

Cleveland, O., June 25.—The third summer school session at the Cleveland Institute of Music opened Thursday with an enrollment that exceeds that of any previous year. Each department shows a very substantial increase which can be attributed only to the excellent reputation which the Institute has already earned throughout the country.

The curriculum is an exceedingly comprehensive one and includes courses in voice, piano, violin and special classes in theory for beginners and children. In addition, there are master courses in theory and pedagogy for teachers and professionals. These are under the direction of Giulio Silva (voice) and Beryl Rubinstein (piano).

The first concert of the summer session was given on Friday evening, June 23, by the professional singing class of Giulio Silva. The program consisted of solos, a duet and a trio for the first part, and excerpt from the Stabat Mater by Giovanni Battista Pergolesi. Those who took part in the program were Bodiene Smith, Eugenie Porter, Ada Melaragno, Leah Horne, Edna Strong Bowerfin, Mable Murphy, Allene Mitchener, Thelma Klein Maschke and Esther Howden Lafferty, sopranos; Mary Alice Starkey, Sonia Essen, Janet Mabon, Edith McArt, Minnie Ripner, and Miriam Backhurst, contraltos, and Richard Koch, baritone.

The second concert will be given at The Chronicle House on the evening of July 2. This will be for the benefit of the \$30,000 fund which is being raised to erect a Lincoln Memorial. The Stabat Mater will be repeated at that time. The concert will be given by Mr. Silva's professional singing class.

S. J.

Mme. de Kyzer Returns from Oil Regions

Marie de Kyzer has returned from a successful trip in Pennsylvania, where she sang the soprano parts in Elijah with the Meadville (Pa.) Oratorio Society. She was heard in The Messiah with the same organization last year and this was a re-engagement. She also gave a recital in Oil City, assisted by a local contralto, and had one of the largest crowds ever assembled in the First Presbyterian Church. The main auditorium and Sunday School room were packed, chairs were placed in the aisles, and all standing room was taken. Mme. de Kyzer also taught voice while there and was asked to return both to Meadville and Oil City.

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By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

MUSIC JOURNALS AND SCHOOL MUSIC

A Development of Interest on the Part of the Editors of Music Journals to Encourage School Music Through Publicity and Constructive Criticism

For many years popular opinion has encouraged and supported the publication of music journals which were largely devoted to the professional musician in the concert field and in the studio. More recently most of these journals, apart from the music trade journals, are now devoting considerable space to the subject of school music. This is a hopeful sign, because it is at least a step in the right direction. Everyone admits that if America is to progress musically, the proper place to start is with the school children, and it is only reasonable to believe that such co-operation will eventually result in the desired goal, namely, a better understanding between the professional musician and the school teacher.

An HISTORICAL REVIEW OF SCHOOL JOURNALS.

Seventeen years ago, when the National Music Supervisors' Conference was started, a short account of the proceedings was issued which eventually became the regularly published pamphlet known as the Music Supervisors' Journal. This miniature journal, together with the published volume of proceedings constitutes a complete record of the convention activities for the entire year. Subsequent to this a small magazine, known as School Music, was edited and published by P. C. Hayden, of Keokuk, Iowa. For a great many years this magazine was the only bulletin of its kind. It contained articles on school music written by leading supervisors, and was a forum for the presentation and discussion of ideas for supervisors who could not attend the national convention. This magazine is still in existence and is subscribed to by most of the supervisors throughout the United States.

The Eastern Conference, which was formed in 1918, has its own Herald, which serves the same purpose for the Eastern Conference as The Music Supervisors' Journal does for the National Conference. There are others, such as The School Music Digest and The News Letter. All of these bulletins are devoted exclusively to school music. They have served their purpose well insofar as they have kept supervisors informed on the problems in connection with their work, and of the local interest which naturally is maintained through newsy items.

THE PROFESSIONAL MUSIC JOURNAL.

The policy in relation to school music adopted by professional music journals is very different. Some have given space to accounts of school work throughout the United States, while others engaged expert supervisors to conduct

a newspaper symposium on the big problems in relation to school music. It is the latter type which has been more progressive. It is through this means that a proper understanding of school music in relation to general music teaching will be accomplished. In each succeeding year the particular broadening influence, both in the training of supervisors for their work and on the side of professional musicianship, is being manifested and recognized, and therefore the supervisor is entitled to a full knowledge of all that is going on in the musical world. The professional musical journal is better equipped in this respect to bring all matters of school music teaching to the teacher. Newspaper criticisms and accounts are largely local, whereas the music journal makes a nation-wide survey of the subject. The very rapid development of orchestra music in the high schools makes it necessary to employ teachers who are skilled in this particular phase of the subject. The specialized courses in voice training for high school students will eventually require teachers who are trained in this branch of the work. The proper accomplishment of either of these phases may eventually force the school board to engage specialists in each branch of school music and not leave all branches of school music to the one supervisor who, under present conditions, must of necessity be a "jack of all trades."

NEWS VS. INFORMATION.

It is always interesting for professional musicians to read what others in their same line are doing, but there is very little that is constructive in this type of information. The magazine that devotes itself to a presentation of the phases of school music from an analytical standpoint is doing more good than the one which is giving an account of what Miss Smith or Mr. Jones did during the last term. No performance is criticised relatively, because it is by comparison that conclusions are reached.

A supervisor anxious to conduct a music memory contest should have available information covering cities and towns where music memory contests have been rather successful. The same is true of theoretical courses in high school or for the orchestra problem in elementary, junior high, and senior high schools. It is important that expressions of opinion in relation to this work should be free and untrammeled and not entirely orthodox.

CRITICISM AGAINST SCHOOL MUSIC.

There have been times when music journals have severely criticised school music in the hope that in so doing they

might awaken those in charge to a keener sense of their responsibilities. No one who is sincere in his work objects to criticism. In fact, a conscientious teacher welcomes it, provided such criticism is not given in a vicious way, which arouses antagonism rather than a desire to improve unsatisfactory conditions. There should always be a professional comity among musicians, as there is political comity among nations. This is difficult to accomplish because of the personal element involved, but it is not entirely a hopeless proposition. There are times when severe criticism is a very good thing, but in most cases the wind should be tempered to the shorn lamb, because critics are not always aware of the full circumstances which have been responsible for certain conditions.

It is encouraging that the music journals of the United States are willing to devote so much space to the presentation of school music problems. Too many people in the past have looked upon these journals as advertising mediums rather than a clearing house for ideas on the subject of music. This delusion is vanishing very quickly, and it will not be long before there is a general understanding on the part of teachers that they profit by association with these journals rather than handicap themselves by the information which is so clearly and so ably presented.

Lynnwood Farnam Wins Praise in Albany

Lynnwood Farnam, organist of the Church of the Holy Communion, New York City, completely captivated the audience at his first Albany recital on a new organ which he helped to design for the First Presbyterian Church. The church was crowded with music lovers who appreciated the fine art of this master of the organ. The Albany Evening Journal compared his playing to that of Kreisler, saying "There is the same deceptive ease in mastering technical difficulties, the same rhythmic buoyancy, the same intellectual certainty and restraint, the same authority of interpretation. Both men have an uncanny knowledge of the idiom of their instruments, constantly revealing new effects of beauty." His exquisite tone painting and his rhythmic feeling, the vital pulse of his playing, were also commended. Speaking of the final number, a chaconne by Karg-Elert, the same critic said: "The composition summed up all the art of the modern organ, every voice of the modern orchestra, nearly every trick of modern rhythm and harmony. It was what Matthew Arnold would call puissant music played by the greatest organist of our time." Mr. Farnam also included on his program a movement from the fifth symphony of Widor, a Bach Fugue, and numbers by Boellmann, Georges Jacob, Vierne, De Lamarter, Marcel Dupré, Edward Shippin Barnes and H. B. Jepson.

International Success of Gescheidt Artist

Betty Blythe, noted moving picture star in The Queen of Sheba and artist-pupil of Adelaide Gescheidt, will sing in London at the opening of the new and largest picture house there when the premiere of her latest picture success, Chu Chin Chow, will be shown. Miss Blythe also appeared in all the important cities of the United States, when she sang at the premier performance of her many pictures. She is acclaimed as a most versatile artist.

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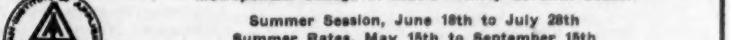
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MUSICAL COMEDY, DRAMA AND MOTION PICTURES

The sweltering heat that New York experienced during the first part of last week added the finishing touches to many local productions. It was thought that the productions that had weathered the first part of June had a splendid chance of running through the summer season, but evidently even the most interesting had to close. This was quite a surprise to many. Dew Drop Inn, a musical comedy starring James Barton, closed at the Astor after a very short run. Give and Take ended its run at the Central. Sweet Nell of Old Drury, with Laurette Taylor as the feature, concluded its stay at the Forty-eighth Street, and Uptown West after a period of ten weeks closed at the Bijou. Go Go, a musical comedy which has been playing at the Sixty-third Street Theater, moved to the Apollo. These first weeks here are not overly encouraging and no doubt this will be added to the list. Mary the Third was taken off after a twenty weeks' run. Polly Preferred closed last Saturday night after a twenty-five weeks' run. There will perhaps be two or three more during the first week in July and then the season will settle down to its musical offering and the few dramas which will go through the summer.

The only new opening the past week was the summer addition to the Ziegfeld Follies. For the coming week the only new offering will be Vanities at the Earle Carroll Theater.

MANY MOURN BERT SAVOY'S DEATH.

Bert Savoy, the female impersonator, was killed on June 26 at Long Beach, L. I., during an electrical storm which was the climax of eleven days of terrific heat which had swept this part of the country. Mr. Savoy and three friends had gone down for an afternoon's outing at the beach. They had had their swim and decided to walk around a bit and watch the terrific storm that was rapidly coming. When the storm was at its height a bolt struck Mr. Savoy and his companion, Jack Vincent, as they were walking along. The two other friends just back of them were stunned and when the flash had passed they discovered Mr. Savoy and Mr. Vincent were dead. The funeral services took place on Friday, June 29. The crowd of friends that assembled at the church was so great that the police reserves were called out to control the traffic.

Bert Savoy was one of the most popular comedians before the public. His last appearance in which we saw him with his partner, Jay Brennan, was when they were the principal features of last year's addition to the Greenwich Village Follies, which only closed a few weeks ago. Bert Savoy, whose real name was Everett McKenzie, was thirty-five years old and born in Boston. His death was a great shock to the theatrical world.

New York and Boston Critics Praise Fabrizio

During the past season, Carmine Fabrizio, the Italian violinist, included recitals in New York and Boston among his concert activities and won praise of an uncommon nature from the critics of those cities. After his Aeolian



CARMINE FABRIZIO

Hall recital in New York the reviewer of the New York American said: "Mr. Fabrizio has qualities that intrigue the listener. . . . He has taste and technical skill. His reading of Beethoven's D major sonata was sincere and unaffected, his sense of proportion was artistic, while his placing of accent and emphasis revealed a commendable dramatic appreciation." The critic of the Times wrote: "The passages which demanded fleet fingers and agile bowing were played with skill. . . . The slower moving melodies were played with a full tone of deep emotional quality." The reviewer of the Tribune found this violinist "a player of taste and technical capacity," while the critic of the Evening World commented on his "graceful, reposeful playing style."

The exacting reviewers of the Boston press were no less pleased with the musically attributes of this artist. Thus, Warren Storey Smith said in the Boston Transcript after Mr. Fabrizio's recital in Jordan Hall: "In the past Mr. Fabrizio's choice of numbers has praised him, and in making his list for last evening's concert he again showed taste and discrimination. He played, for example, a sonata of Beethoven, and these sonatas are strangely neglected by violinists, who for such pieces turn more often to Bach, to Handel, to Tartini. Nor did Mr. Fabrizio play the Kreutzer, apparently the only sonata of Beethoven to most fiddlers, but turned instead to the composer's first efforts in the form.

THE CAPITOL.
The Capitol Theater had a revival of *Passion*, the German play which introduced Pola Negri to American motion picture fans. The musical score which Mr. Rothafel used when *Passion* was first shown was practically the same one used last week.

THE RIVOLI.

The program at this theater last week had a distinctly Russian flavor. The overture was the Tchaikowsky Marche Slav, played by the orchestra with the necessary fire. Then came a *Reve Russe*, which included a cappella as well as accompanied singing and peasant dance, all done in Russian costumes and with appropriate Russian settings.

Russian Flashlights proved to be interesting moving pictures taken in Moscow and Petrograd, showing among other things some of the notable buildings erected during the reign of Peter the Great. All this led up to the feature picture, *Emil Jannings in Peter the Great*, another one of the foreign films. This picture also undoubtedly will cause further discussion pro and con as to the merits of Mr. Jannings' art. It cannot be denied, however, that he has personality and dominates practically every scene in which he appears.

Following the picture *Bin Galili*, mandolinist, played with flexible technic Sarasate's *Zigeunerweisen*. Buster Keaton in *Day Dreams* completed the bill, and provided many a good laugh, especially in the ferry-boat scenes.

The Rivoli Times, a four-page brochure, made its bow last week to patrons of this theater. It will be issued every week, and promises to tell what is new in films, what is planned in music, what new creations are in the making, and will report the events that interest Rivoli audiences.

THE RIALTO.

At the Rialto last week the program opened with selections from Romberg's *Blue Paradise*, played by the orchestra, and Agnes Neudorff, soprano, singing the *Auf Wiedersehen* aria made so popular several years ago by Cecil Lean. A very clever arrangement of *Yes, We Have No Bananas*, was offered by the orchestra as the *Weekly Classical Jazz*. Frederick Baer, baritone, sang *Del Riego's Homing* effectively, and C Sharpe-Minor at the Wurlitzer presented an original interpretation of Rimsky-Korsakoff's *Song of India*. The feature picture was *Divorce*, starring Jane Novak. An Educational Comedy picture showed Lloyd Hamilton in *The Educator*.

NOTES.

As is customary, Hugo Riesenfeld has made arrangements with various charitable organizations for the entertainment of children during the summer at his theaters, the Rivoli and the Rialto. Each day at two o'clock various organizations will bring the children to the performance.

Elsa Stralia will be the principal soloist at the Capitol Theater for the week of July 1. The principal soloists at the Strand will be Judson House, tenor, and Carolyn Wells Bassett, a soprano, who will make her first appearance as a feature artist at the Strand Theater. MAY JOHNSON.

He selected the sonata in D major, op. 12, No. 1—despite certain artificialities, a charming composition. . . . After a sonata and a concerto Mr. Fabrizio would end his recital with music of a lighter sort. Yet he did not accept the first hackneyed show-piece or popular triviality that suggested itself, but rather cast his eye afiel for material of fresh interest. Light, but with the lightness that charms, not the lightness that quickly surfeits, is Mr. Peppercorn's piquant, skillfully written *Serenade Carnavalesque* and the suave *Intermezzo* from Mr. Crist's Javanese ballet, *Pregiwa's Marriage*. Moreover, in playing these pieces Mr. Fabrizio brought to a hearing the music of deserving Americans. With them went the cosmopolitan Saint-Saëns turned Cuban in his graceful *Havanaise* and the seductive third Slavonic Dance of Dvorak, in Kreisler's effective transcription. Only a *rondino* by Vieuxtemps, final number of the list, served as reminder of the hollow and meaningless music that makes so large a part of violin-literature and finds its way to so many programs. Yet this stuff, void as it is of musical interest, is essentially idiomatic. It gives the violinist that which the pianist finds in the music of Chopin and of Liszt. And last evening in this *rondino* Mr. Fabrizio had opportunity for a particular sort of effect that he had not had elsewhere in the concert. . . . Since his last recital here Mr. Fabrizio has made progress. He now acquires himself well in music of many schools and styles, and with the skilled assistance of Mr. de Voto, gave a musically performance of the sonata, a task of no mean order."

Referring to him as "one of the finest artists of the day," the reviewer for the Boston Telegram declared that Mr. Fabrizio "knows how to pick and choose a program so that it will have popular as well as musical appeal. In other words, he plays to the masses." To the critic of the Boston Herald, "Mr. Fabrizio showed himself possessed of a beautiful technic, one, at all events, that gives him command of warm, sweet tone and a fine neat fleetness in passages. . . . The evening long Mr. Fabrizio played with musicianly taste." The Globe found him "an unusually capable violinist," while the reviewer for the Post declared that he had "in reflective passages a fine singing tone, his intonation is excellent, his work on the upper register of the G string was a revelation."

It will be recalled that Mr. Fabrizio played Zandonai's concerto with the People's Symphony Orchestra in Boston, this being the first orchestral performance of that work in this country. Commenting on this event the Christian Science Monitor declared that "Mr. Fabrizio played it sympathetically, with a due understanding of its content, with virtuosity when virtuosity was called for by the music, with refinement of expression. . . . played the music for its own sake with no attempt to make it serve the purpose of personal display."

Reviewing this same concert the Transcript said: "There seems little likelihood that this performance fails in any respect to do the composer justice, to disclose his full intent, and accomplishment. . . . He (Fabrizio) acquires himself well in music of many schools and styles."

In view of these splendid successes it occasions little surprise to learn that Wendell H. Luce, Mr. Fabrizio's manager, reports a greatly increased interest in Mr. Fabrizio's work, together with a promising list of early bookings for next season.

Daughter to Mr. and Mrs. Harold Morris

A daughter was born to Cosby Dansby Morris and Harold Morris on Wednesday, June 27. Mr. Morris is a well known pianist and composer.

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Grace Whistler to Tour to Coast

A luncheon and musicale was given in honor of Grace Whistler, en route for the coast, on June 19, by her niece, Mrs. Harold Berglund, of Chicago Lawn, Ill. Her spacious and beautiful rooms were artistically decorated with roses



GRACE WHISTLER

and peonies, and the guests included: Mrs. Thomas E. Giffen, Mrs. Martin Holm, Mrs. Clarence Burton, Mrs. William Roberts and Mrs. Walter McCracken. Mme. Whistler gave the program to the great delight and pleasure of those present, and sang most charmingly an aria from *Carmen* and several groups of songs. She was accompanied very sympathetically by her niece, Mrs. Berglund, who is quite an artist herself.

Mme. Whistler will tour to the coast, giving recitals in Minneapolis, Butte, Spokane, Portland, and many other cities. She will open her season with a concert in Orchestra Hall, in Chicago, in the fall. During July and August, Mme. Whistler will conduct master classes in Seattle and Portland.

Nyiregyhazi Entrances His Many Hearers

The above was the caption used by the critic of the Elmira Advertiser, when Nyiregyhazi appeared in that city. He continued:

It seems impossible and almost superfluous to attempt to analyze the program given by the latest addition to the constellation of great musicians, Nyiregyhazi. His is the real true gift of genius, and since he has been proclaimed as the greatest since Liszt and Pederewski set the world afire with their melody and art, we can but agree, and echo the sentiments already uttered by the great cities which have heard him.

When he stepped onto the platform last evening, the impression of a slight, pale youth, a bit self-conscious and hesitant, so very young, that he did not quite fit the picture of the heralded artist, but the moment his hands spread over the keys and he began the moderate maestoso of the G major Tchaikowsky sonata, he carried his audience along with him in the trance in which he seemed to be playing. The technic which was only a background for his poetic expression of the idea, is born.

No matter how tremendous the passage, it was not difficult for the youth. There was no physical effort, no gymnastics, no facial contortions, nothing to mark the sheer beauty of the compositions he gave wholeheartedly to his audience. No thought of his age ever entered into one's appreciation of the boy's skill.

His Chopin group was a delight, and the Polonaise only added to one's realization of his marvelous performance. . . . Such fluid runs, such flute-like trills, such orchestral effects, such singing tones, could not be surpassed by any artist. His encore, so sweet, so soft and melodious, was *Ich Liebe Dich* by Grieg. The words meant very much indeed in wonderful music by the youthful genius sitting at the piano staring with unseeing hypnotic eyes into space. He never glanced at the keyboard during the evening.

The last number, the *Faust Fantasie*, only made one more breathless, in considering the boy's tremendous power, but his final and immense triumph, his last encore, the second Rhapsody of Liszt, was a fitting climax to his program of beautiful poems.

Margot Samoranya at Collegiate Church

Margot Samoranya, soprano, will sing at the Collegiate Church on Sundays during July and August. She will teach on Mondays at her New York studio.

I SEE THAT

The world's first festival of strictly organ music will be held in Dortmund, Germany, in September. Romualdo Sapiro is of the opinion that opera should be viewed as a public necessity of no mean importance. The San Carlo Grand Opera Company will have a New York season of five weeks in the fall. Gustave A. Kerkar, composer and musical director, died on June 29. Casella has resigned from the Lyceum of St. Cecilia, Rome, where he has been professor of piano since 1918. Guiomar Novaes has returned to Brazil; she will be back in the United States for the season 1924-25. John Powell gave a moonlight recital in Richmond. The Bach Choir, Dr. J. Fred Wolle conductor, will sing in Ocean Grove on August 11. Stravinsky's new Black and White Ballet, *Les Noces*, was given its first performance in Paris recently.

The Norfleet Trio makes an unusual prize offer for the best essay by a junior club member of the N. F. M. C. William Robyn is singing with success Mana-Zucca's *Ah Love, Will You Remember?*

Maria Carreras will play at Lake Orion, Mich., July 14. The Fifty-third German Tonkunstlerfest was held in Casel.

Oley Speaks has had 140 songs and a large number of anthems and part songs published.

The Walter Scott Foundation has been formed for the benefit of American pianists desirous of studying high musical courses in Paris.

Joseph Hollman is now a Commander of the Order of the Rising Sun.

Daniel Mayer has supplied the MacDowell Club of Wooster, Ohio, for its concert course next season.

The much discussed libel suit of Moritz Rosenthal against Dr. Julius Korngold has been called off.

Mary Garden has presented to Peile in the Maritime Alps a monument in memory of the men of the village who were killed in the war.

Emil Oberhoffer will conduct a series of concerts in the Hollywood Bowl this summer.

Singers from the Norwegian Glee Club of Minneapolis and the Normanna Male Choir are touring Norway.

Coenraad V. Bos is teaching in New York this summer.

Beatrice Mack, an American girl, made a successful operatic debut as Gilda in Rigoletto at Magenta, Italy.

Geraldine Farrar has been granted an interlocutory decree of divorce from Lou Tellegen.

Contrary to the general belief, Schönberg has been composing many new works recently.

Rosalie Miller was called "a perfect musician" by a Paris critic.

Carl Venth is recovering from an operation for appendicitis.

The Stadium concerts begin tonight.

Melvin H. Dalberg has gone to Germany to complete arrangements for the German Opera season here.

No award was made in the \$1,000 Jubilee Song Contest in New York.

Anna Roselle has been engaged by the San Carlo Opera Company for next season.

Summer Salter, after eighteen years of service at Williams College, was presented with a silver loving cup.

Roderick White is back from Europe with a varied collection of music.

The Ravinia opera season is on in full swing.

Lillian Ginrich will be the assisting artist at the Frederic Freedman studios in New York this summer.

Alma Voedisch is ill.

Henry G. Weber, of Chicago, made a successful debut as conductor at Vienna recently.

Festivals planned this summer for Düsseldorf, Trier and Dortmund have been indefinitely postponed.

Colin O'More is busy recording for the Vocalion.

Arthur J. Bassett has resigned as president of the Worcester Festival.

MUSICAL COURIER

John Charles Thomas plays the leading role in the motion picture, *Under the Red Robe*. Fritz Reiner has purchased a handsome home in a Cincinnati suburb.

Grace Whistler will conduct master classes in Seattle and Portland during July and August.

The next Cincinnati May Festival will be held in 1925.

Knoxville, Tenn., has a band composed of deaf mutes.

Mengelberg is to give orchestral concerts for the public schools in his home town of Amsterdam.

Mrs. Kate Wilson-Greene was elected president at the meeting in Chicago of the National Concert Managers' Association.

If Max Reger were alive he would now be fifty years old.

Again a French woman has won the Grand Prix de Rome, Jeanne Leleu.

Ellen Rumsey will sing Dorabella in Hinshaw's *Cosi Fan Tutte* company next season. G. N.

Oley Speaks and His Songs

Without question, one of the most successful of American song writers today is Oley Speaks. His success has come from being able to write real melody, which, after all, is the chief asset of any song that hopes for wide popular appeal. Another factor in the success of the Speaks songs is undoubtedly the choice selection of the lyrics. Lucien G. Chaffin in his new book, *Song Writing and Song Making*, recently issued by G. Schirmer, Inc., holds Oley Speaks up as a criterion for every song composer as regards the selection of suitable lyrics for songs. Several years ago Frederick H. Martens, the well known writer on musical subjects, had occasion to write an article of considerable length about the songs of Oley Speaks. One excerpt from this essay strikes at the main point in the success of the Speaks songs. Mr. Martens writes: "In the songs of Oley Speaks it is melodic sincerity which, in all probability, will give them a life-span far beyond that of many of their more pretentious contemporaries."

In all probability, Oley Speaks could not write what is known as a serious art-song. His talent lies not in that direction, but he has the talent for writing songs in a simple fashion that people want to hear and sing. Up to the present date Mr. Speaks has had one hundred and forty songs and a large number of anthems and part songs published. Few American composers have been so prolific and few have had their songs more widely sung by prominent artists here and abroad.

Mr. Speaks had the usual experience in the start of his career as a composer. His first songs were sent to publisher after publisher only to be returned as "unavailable." Finally a publishing house accepted three of his songs and they proved to be an immediate success. From that time on Mr. Speaks has had little difficulty in having his songs accepted. Next season, with the assistance of Ethel Best, lyric soprano, he will be heard in recitals of his own songs. Mr. Speaks started his musical career as a singer and naturally he knows how his songs should be sung. Miss Best is a born singer with a lovely voice, and will be a valuable asset to the Speaks recitals. Two summers ago she was awarded the first voice prize at the American Conservatory at Fontainebleau, France. In these recitals Mr. Speaks will play all the accompaniments for his songs and also sing some of the popular favorites in his list of compositions. Among the recitals already booked is an appearance with the Women's Music Club in Columbus, Ohio. The Music League of America has the affairs of these recitals in charge.

Cox's To a Hilltop Proves Popular

To a Hilltop, by Ralph Cox, which is proving one of the most popular concert songs of recent years, is rapidly becoming known beyond the confines of the United States. Seijiro Tatsumi, the Japanese tenor, has added the song to his repertory and scored a pronounced hit with it at the May Recital in Tientsin, China, accompanied by Milton Seymour; the program consisted of songs in Japanese, French, Italian and English.

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Goldman Band Concerts

The attendance at the Goldman Band concerts, on the Mall in Central Park, during the week commencing June 24, far surpassed all expectations.

Edwin Franko Goldman, the popular conductor, composer and founder of the Goldman Band, seems to provide the proper kind of music, which is evidenced by the enthusiasm shown at every performance. The programs rendered during the week comprised works by Wagner, Saint-Saëns, Auber, Berlioz, Haydn, Rossini, Offenbach, Schubert, Verdi, Donizetti, Victor Herbert and others.

Edwin Franko Goldman's new march, *On the Mall*, was presented for the first time on June 25. This march is dedicated to Elkan Naumburg, who is presenting the new bandstand to the city. Other compositions by Mr. Goldman which have become so popular during the past five seasons are being featured nightly (by special request) either as program or encore numbers.

European Critics Praise Schnitzer

Accompanying is but one of the splendid notices received by Germaine Schnitzer during her European tour in 1922:

The recital which Germaine Schnitzer gave a few days ago, brought her abundant manifestations of appreciation. This artist, who is an international celebrity, won again uproarious applause through her perfect interpretations, and justly so. The program, tastefully and happily selected, had the profound and spellbound interest of an extraordinarily large audience, which at the end of an absorbing evening, forced the eminent pianist to give a series of encores. Her luminous and sensitive rendering of Beethoven's sonata, Op. 110 was a masterpiece deserving special mention. The same is true of her rendering of Schumann's *Carillon*, in which the rhythmic richness of the piano, as well as the soulful conception of the interpreter gave a new and almost undreamed of charm. Compositions from Debussy and Liszt formed a climax full of virtuosity and concluded a series of performances that created unbounded enthusiasm. One may look with eager expectation for the next appearance of Germaine Schnitzer which promises an abundance of artistic enjoyment.—Wiener Extrablatt, October 11, 1922.

Judson House Here This Week

Judson House, the tenor, is the principal attraction of the musical program at the Strand Theater this week. He has already been a guest artist at this theater several times during the season. He has a big following in New York and his voice and artistic interpretation, especially of well known songs, are always enjoyed. His programmed number for the current week is *The World Is Waiting for the Sunrise*, and no doubt, from popular demand, he will encore with *Roses of Picardy*.

Beginning the week of August 5, Mr. House will be soloist with orchestra at Atlantic City, where he will be the principal singer. He will also sing these two favorite numbers while he is at the big summer resort.

John De Loss Brown Dead

John De Loss Brown, a pioneer worker for community music in Long Beach, Cal., died recently in that city of pneumonia. He had been a member of the Long Beach Music Week Committee for the past two years, and had been a leader and organizer of the Monday night community "sings" presented by Long Beach Community Service. In addition, he had directed the Sunday morning song services at the Y. M. C. A. Mr. Brown had formerly been a choir leader and a male quartet singer in the Chautauqua field.

Ellie Marion Ebeling Sings for Radio

Ellie Marion Ebeling was so successful when she sang recently for the WJZ broadcasting station that she received many requests for a repetition of the program. As a result she will again sing on Wednesday, July 18.

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VANDERBILT STUDIOS of New York. Proprietor, Mrs. Mabel Duble-Scheele, announces the opening of a new branch at 13 and 15 East Thirty-eighth street. Renting office opens June 1. Also studios at 125 East Thirty-seventh street, telephone Murray Hill 0991, and 37-39-41 West Ninth street. Office 41 West Ninth street. Telephone Stuyvesant 1321.

A Phonograph Recording Laboratory has added a new department to their activities and can offer to musical artists a personal phonograph record of their own work for a nominal charge. \$35.00 will cover recording and one dozen records. For particulars address Personal Phonograph Record Dept., care of Electric Recording Laboratories, Inc., 210 Fifth Avenue, New York.

MUSIC ON THE PACIFIC SLOPE

(Continued from page 43)

Hurlbut "a mastersinger." The Herald spoke of "this demonstration of the most wonderful tonal effects." The Pasadena Star-News referred to "the brilliancy and ease of his upper tones, including high C."

Teachers throughout California are now busily digesting the efficient work received in his studio, revising their own technique along his lines and imparting it to their classes, which have invariably increased after study with the New York "vocal efficiency expert," as he is called in the Southwest.

His accompaniments at his lecture recitals and his explanations of vocal technique as applied to tone color in illustrating the meaning of musical phrases are a convincing part of his unusual programs. He will open his annual Los Angeles classes every spring, late in May.

SAN FRANCISCO TO HAVE
LARGE SUMMER CLASSES

Graveure, De Voto and Persinger to Coach Advance
Students—Local Soprano Triumphs Abroad—Maxine
Conrad Gives Ambitious Program

San Francisco, Cal., June 21.—Louis Graveure reached San Francisco on June 23 and found a tremendous class of vocal aspirants awaiting him. Selby C. Oppenheimer, who has this Master Class in charge, stated that artists and advanced students from nearly every section of the West have registered in these classes. Graveure's classes will begin on July 16 to last through a period of five weeks. The classes will be divided, one consisting of advanced pupils, teachers and singers who will actually participate in the work and the other half to be termed an audition class which will listen to the coaching, hear the lectures and enter the discussions of the various topics under consideration.

Another famous musician who will summer in San Francisco and accept a few advanced students for coaching will be Alfred De Voto, head of the piano department of the New England Conservatory of Music. For over fifteen years Mr. De Voto was the official ensemble player of the Boston Symphony Orchestra and the pianist of the Longy Club of Boston. His classes in this city will commence on June 25, terminating some time in September.

LOCAL SOPRANO TRIUMPHS ABROAD.

Word has just been received that Myrtle Claire Donnelly, the young San Francisco lyric soprano who has been abroad for a period of a year and a half, made her debut in opera in Milan in the role of Lucia and scored a brilliant triumph. Prior to her departure for Italy Miss Donnelly was a pupil of Marcella Sembrich, Richard Hageman and Herbert Witherspoon, and under the guidance of these excellent artist teachers Miss Donnelly has received a wonderful foundation upon which to build her artistic future. This bit of news will be read with great delight by the many friends and well-wishers of the young soprano.

MAXINE CONRAD GIVES AMBITIOUS PROGRAM.

The colonial ballroom of the St. Francis Hotel was filled to its capacity by friendly and enthusiastic listeners when

little Maxine Conrad gave an ambitious program, assisted by Helen Sneider, pianist. Benjamin S. Moore was accompanist. She exhibited a tone of unusual beauty and volume and, in addition, musical taste and emotional glow. The pianist, Miss Sneider, also was well received, and Mr. Moore's accompaniments are always a feature of any concert in which he participates.

LOUIS PERSINGER TO COACH VIOLINISTS.

Louis Persinger, concert master of the San Francisco Symphony Orchestra and director and first violin of the Chamber Music Society of San Francisco, has announced that during the months of July, August and September he will accept a few advanced pupils for coaching in violin artistry and chamber music. Professional violinists and serious students will no doubt eagerly grasp the privilege of working with such an excellent musician.

NOTES.

Lorraine Ewing presented twelve of her junior piano students. Those participating in the program were Mildred Shay, Dorothy Reilly, Sara Levy, Jean de Gallee, Janet Ritschy, Claranna Huber, Billy Farrell, Emory Durost, Stewart Samuels and George Meyer.

Marian Patricia Cavanaugh, the unusually gifted young piano student of Joseph George Jacobson, was engaged to play for the third time at the Sunday morning concert of the California Theater. This last performance brought her great acclaim, for she rendered Liszt's second Hungarian Rhapsody and the Dance Negre, by Cyril Scott, in a brilliant style. The little pianist is widely known in the bay region, for she has appeared in concert since her sixth year.

H. B. Pasmore presented a number of talented and efficiently schooled singers at a recent Half Hour of Music in the Greek Theater of the University of California. These artist pupils were Theresa Zanatyn, soprano; Elza Gilreath Calfee, mezzo soprano, and O. M. Marston, baritone. Mrs. E. H. Garthwaite and Mrs. Frazier were the accompanists.

Irene Pavloska was a recent visitor in this city, where she stopped en route to Carmel-by-the-Sea, where she, with the assistance of Ethel Alexander, pianist and accompanist, gave a concert at the Forest Theater.

Mrs. A. F. Bridge, one of the foremost vocal instructors of this city, presented a number of her advanced students in recital on June 4. Those rendering the program evinced excellent training, singing their numbers with splendid interpretation and polished artistry. C. H. A.

Cimini Signally Honored

To divide honors with a king, if even for only one evening, is not without its compensations. The staff of the Chicago Civic Opera Company, accustomed as it is to hearing of honors being heaped on the artistic personnel of the company, both here and abroad, still felt a glow of satisfaction on learning that Conductor Pietro Cimini divided the limelight recently with King Victor Emmanuel of Italy.

On the occasion of the King's visit to Padua, four special performances of Verdi's opera, *The Barber of Seville*, were presented in honor of the Italian sovereign, with Cimini conducting. One gala performance was given with Stracciari leading the cast.

Cable dispatches to the Chicago Civic Opera Company from observers state that the audience at the gala per-

formance was not quite sure whether it was more interested in the King than in the suavely alive baton of Conductor Cimini. At any rate the conductor of the Chicago Civic Opera Company received an ovation, if that abused term may be used, that he will be slow to forget. A memory indeed for an artist to stow away.

Each of the three conductors of the Chicago company have been filling their spring and summer lockers with new laurels. Chief Conductor Giorgio Polacco, musical director, and Messrs. Cimini and Ettore Panizza have been conducting with pronounced success at the state opera houses abroad, where opera is still presented long after the American opera-going public has "gone over the hill" to mountains and seashore.

D. B. B.

Morgan Kingston Scores Success in London

Morgan Kingston, who went to England after the close of the Metropolitan Opera season in New York, gave a highly successful concert in Albert Hall, London, on May 13, of which the leading London papers say in part: "Beautiful quality of voice and spontaneity of feeling" (The Post); "Charmed with really beautiful voice and exquisite singing" (Daily Mail); "Delightful tenor voice used most effectively" (Westminster Gazette); "Operatic voice of first order—sang most beautifully—diction excellent" (Daily News).

Mr. Kingston's singing created a big sensation and resulted in the booking of many engagements for next season in the English capital and on tour. Many of his friends in the north of England were disappointed that Mr. Kingston did not sing on tour this summer. He found it advisable to take a short vacation of three weeks (the first real rest in ten years) before entering upon his arduous duties as leading tenor at Ravinia Park.

Torrence-Enid Watkins Recital in Asheville

Asheville, N. C., June 14.—Marie Torrence, coloratura soprano, and Enid Watkins, soprano of New York, two of the visiting artists in Asheville, attending the biennial meeting of the National Federation of Music Clubs, rendered a recital program for the ex-service men at Oteen Hospital on Wednesday afternoon. The program was given in solo groups by each artist, consisting of all-American compositions in keeping with all biennial programs of the convention. Miss Torrence was accompanied at the piano by Evelyn Moore Walker of Asheville, and Mrs. Mitchell of Pittsburgh, Pa., played sympathetic accompaniments for Miss Watkins. Keen appreciation and much applause were accorded both artists by the heroes of the World War who are now convalescents. The appearance of these young women at Oteen was doubly appreciated for the repetition of their "unforgettable service," both artists having served as entertainers overseas in 1918 during the war. L. A. M.

O'More Making New Records

Colin O'More, the popular young tenor, is busy recording for the Vocalion during the vacation. He will record a total of thirty selections for the year, the company releasing fifteen double faced records a year. Besides a number of the standard Irish ballads, Mr. O'More will include several new songs by American composers and two operatic arias.

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